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ABSTRACT

The papers in this book resulted from a workshop entitled "Toward a Humanistic Curriculum in English," cosponsored by the National Council of Teachers of English and the Michigan Council of Teachers of English. Papers are grouped under the major headings "The English Teaching Workshop--Program Design," "A Listing of Peripheral Activities," "Humanistic Curriculum Guides and Guideposts," "Topic Sentences for Discussion/Exploration /Action: The Products of the Basic Issue Study," "Alternatives and Possibilities for 1984 and 2001: Speculative Essays on the Future of English Education," "New Directions in Reading and Literature," "New Directions in Language, Linguistics and Grammar," "New Directions in Composition," "The Uses of Media," and "Annotated Bibliography." Appended are teaching ideas, materials sources, innovative strategies from workshop meetings, and a listing of workshop participants. (HOD)

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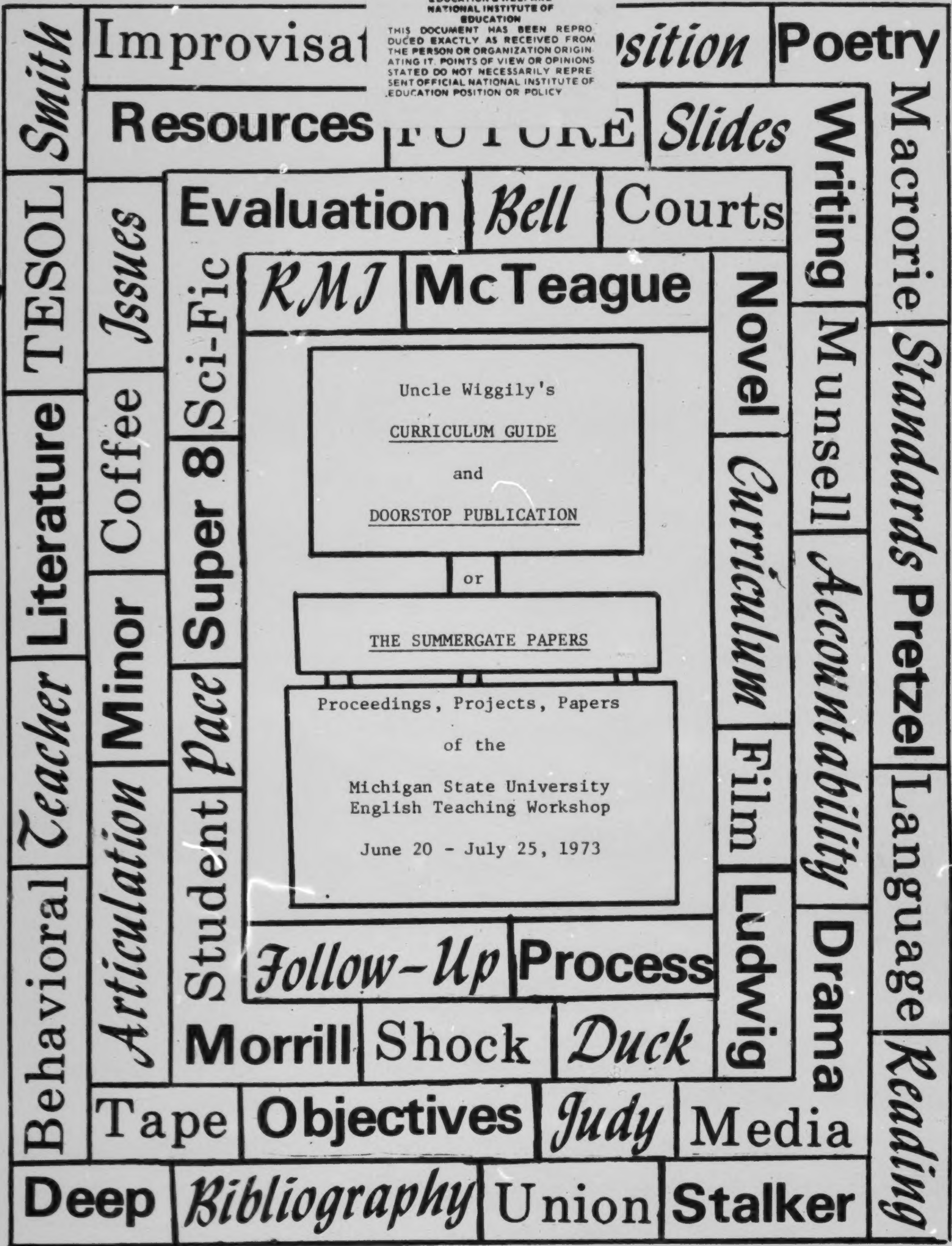
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Uncle Wiggily's
CURRICULUM GUIDE
and
DOORSTOP PUBLICATION

or

THE SUMMERGATE PAPERS

Proceedings, Projects, Papers

of the

Michigan State University
English Teaching Workshop

June 20 - July 25, 1973

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DEPARTMENT OF ENGLISH · MORRILL HALL

Preface

For the past several years, the English Department at Michigan State University has conducted summer workshops for English teachers, in part as a way of filling the void created by the demise of federally sponsored summer programs. This year the English Teaching Workshop, "Toward a Humanistic Curriculum in English," was held on the campus in East Lansing June 20-July 25. Fifty-seven teachers participated in the program--a large group--thanks to the cosponsorship of the Workshop by the Michigan Council of Teachers of English and the National Council, whose publicity helped considerably in the recruitment of participants.

From the first day of the program, Workshop staff members were excited about the quality of the group. The participants brought with them a rich and diverse range of experiences and ideas, and they were clearly ready to talk about new ideas and new issues; they didn't spend time discussing such shopworn topics as "Which grammar shall I teach?" or "Should Moby Dick be required of all students or just the honors tract?", but instead plunged directly into substantive issues: drama and personal growth, the nature of adolescents in 1973, language and culture, English in 1984 and 2001.

In succeeding weeks, they talked and debated and wrote about a broad range of theoretical and practical topics. It became clear that the participants were producing some unusually valuable materials, and wanting to make these available to other teachers, the staff and participants decided to develop this publication. The printing costs have been underwritten by the Workshop members themselves (with supplementary funding by the MSU English Department), and any proceeds from the project will be used to support activities for a follow-up program for 1973-74 (which some are calling "Son of a Humanistic Curriculum in English").

Particular thanks are due to Christopher Walczak, who sifted through the accumulated manuscripts, placed them in a usable order, and supervised the printing process.

Stephen N. Judy
Stephen N. Judy
ETW Director

Foreword

The 1973 Michigan State University English Teaching Workshop "Toward A Humanistic Curriculum in English," co-sponsored by the National Council of the Teachers of English and the Michigan Council of the Teachers of English was an unusually successful summer session from at least two standpoints.

First, it brought together over fifty of some of the most enthusiastic, innovative, and youthful (regardless of actual age) participants ever assembled from a wide geographical area. Working in conjunction with a dynamic, well-informed, and open-minded staff, this group would be hard to duplicate in terms of resourcefulness.

Secondly, in terms of production, the Workshop produced so much in less than six weeks time that this volume does not really do justice to the output. In the words of the Workshop Director, Dr. Stephen Judy, this was to contain the "shareable aspects" of the work of the participants, and I think this book does an adequate job of conveying those aspects of the projects of the Workshop that could be reduced to print. Unfortunately, there is little here that even suggests the impact of the film and slides produced by the Media Workshop, the improvisations and general atmosphere of the Composition Workshop, the literal roomful of resources produced by the Literature Workshop, or the depth of insight into language processes gained by the Reading and TESOL Workshops.

In preparing these Workshop papers for publication, I saw my role as less that of an editor than that of a compiler. I attempted wherever possible to include rather than exclude an individual's contribution, as well as to retain the contribution in the form submitted. I attempted to give the book an overall structure, while allowing the individual offerings to be independently structured within the volume. In general, the only material deleted was that which appeared to infringe on copyright laws or presented insoluable graphic problems.

My original plan for the book assumed that the projects would either correspond to the traditional categories in the English curriculum (i.e. Composition, Literature, Grammar, etc.) or to the course titles of the specialty workshops offered during this summer session. That organizational plan had to be modified, because so many projects cut across these all too artificial dividing lines. Thus, while eight topical sections did appear (in my mind at least) I rather suspect that the title for Section C - Humanistic Curriculum Guides & Guideposts is probably the most descriptive and most inclusive of all the material submitted.

I think a word on the use of this book is appropriate, especially to those users who did not directly participate in the Workshop. I am sure that I speak for all the participants when I affirm that nothing in here is offered as THE ANSWER to any of the problems confronting

English teachers today. Some of the material presented here has worked in some places. Some of it is experimental. Some of it is conjectural. If all of it is any one thing, I would say that it is all very hopeful.

Certainly the Workshop did not reach a consensus on every topic that it took up. Divergent views of grading, approaches to reading and writing, the future of English, the relationship of teachers to students, and many other subjects appeared. This volume shows that. At the same time, there was, I believe, general agreement on the need for increased student involvement and for increased growth on the part of both teachers and students. And this book reflects that agreement, and suggests ways of achieving both goals.

Not everything in here will please everyone that reads it. I would be less than truthful if I said that I intended to rush to my classroom and try everything in here just as soon as I could. On the other hand, what I would reject would no doubt be eagerly snatched up by another. I do not think that the merit of this volume or the full value of the Workshop will ever be realized unless the ideas offered here, and ideas like them are given consideration and enthusiastic trial.

The Workshop participants would be eager to receive feedback from the users of this book. An appendix of their names and current teaching assignments has been provided to facilitate communication.

I wish to express my appreciation to the Workshop staff in the preparation of this book - Dennis Pace, James Stalker, Paul Munsell, Patrick Courts, and Jay Ludwig. I owe special thanks to Steve Judy, Workshop Director, for affording me my first opportunity in the area of editorship, and for his support of the concept of the book. But I owe the most to my fellow Workshop participants, whose work it was my privilege to bind together.

Christopher S. Walczak

East Lansing, Michigan
6 August 1973

Christopher S. Walczak

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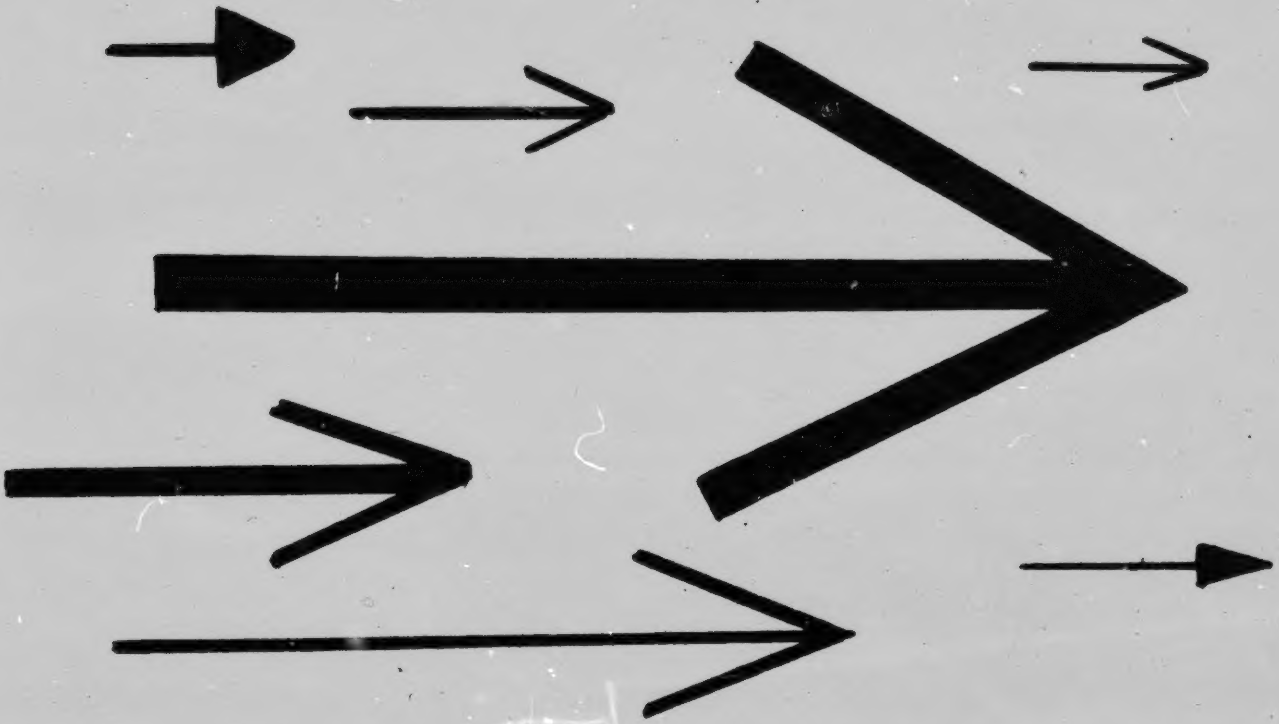

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PART III - APPENDIX

A. THIS WORKS FOR ME - A Panithioplinconica of Teaching Ideas

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B. The Workshop Participants, Mailing Addresses, and Current Teaching Assignments

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PART 1

THE PROCESS

A. Overview of the Workshop

B. A Listing of Peripheral Activities

The English Teaching Workshop

Program Design

The English Teaching Workshop program was developed with four basic objectives in mind. It was intended that participants should have opportunities to:

1. Discuss so-called "basic issues" in English and the language arts, with a view to refining and developing their own philosophies or theories of instruction.

2. Engage in detailed study of at least one specialized area in teaching English; e.g., teaching literature, reading, composition, English as a second language.

3. Develop curriculum materials and resources with the specific aim of using those materials during the 1973-74 school year.

4. Share with other teachers the results of their own teaching experiences--problems, failures, successes, new ideas, practical techniques, bibliographies, course and curriculum designs, etc.

A fifth objective, one that will be realized during the 1973-74 school year, is to provide participants with the opportunity to:

5. Meet during the regular school year to share and discuss teaching experiences, gain mutual support, and explore additional new teaching ideas.

With these general goals in view, the program was divided into three "Phases":

Phase I. Discussion of Basic Issues. During the first three days of the Workshop, participants divided into six small groups, and supported by reading materials collected by the staff, engaged in discussion of the following topics:

Drama and Personal Growth

Language and Culture

Media and Popular Culture

Students as People

"Standards" in English

English in 1984 and 2001

Each group formulated some "topic sentences" or basic assertions about the area it had reviewed, and made a presentation of its "findings" to the Workshop as a whole. As a result of these sessions a number of basic issues and questions arose: Should we still "teach" English? What are the needs of today's kids? What do we want the English classroom to be like ten years from now? What are language "standards" and how should they be used?

The answers, even though tentative, helped to provide a common philosophical background for the Workshop participants.

Phase II. For the next four weeks, each participant joined one of five "specialty" workshops:

1. "Problems in Reading and Writing." This group investigated the psycho-linguistics of the reading process with an aim toward discovering techniques and strategies which the English teacher can use to help students draw on their intrinsic strengths as readers.

2. "Teaching English as a Second Language." Beginning with a discussion of the cultural backgrounds of non-native speakers of English, this group went on to discuss and explore ways and means of helping students learn a second language (or a second dialect).

3. "Composition Workshop." This group did a great deal of writing--personal, creative, expository--which was discussed at length by the members of the group; eventually these personal writing experiences were translated into classroom teaching strategies.

4. "Media Workshop." The participants in this workshop explored the media--making films, slide shows, tapes, still photos, and print layouts--as well as discussing the implications of using media in the secondary school.

5. "Approaches to Literature." After discussing the concept of "response to literature," the members of this group went on to create "Jackdaws" (multi-media reading activity kits developed along thematic lines).

In addition, all members of the Workshop were enrolled in a Curriculum Workshop that met weekly, with participants divided by grade levels. This workshop provided time for sharing and informal discussion of common problems, as well as opportunities to develop materials.

The projects which evolved in both the Specialty Workshops and the Curriculum Workshop are the contents of this volume.

Phase III. Sharing, Dissemination, Follow-Up. At this writing (August 1973), Phase III has just begun. The summer program ended with a day of presentations and discussions led by the participants in the specialty workshops as a way of describing to all the others present the "basics" of what had transpired in their small groups. In addition to the publication and dissemination of this document, forty-five members of the group will join a follow-up program, meeting on Saturday mornings in September, November, January, and March, and gathering, hopefully with other interested teachers, for a three-day retreat in late April.

SNJ

B. A Listing of Peripheral Activities

I. Speakers (In Green Room, Union Bldg., MSU).

1.	Dr. Ken Macrorie Western Michigan U.	6-27-73	Free Writing, Teaching "The Third Way," Publication of student writing.
2.	Delores Minor Detroit Public Schools	7-5-73	Teaching English in the Inner City; De-Centralization of schools; Curriculum construction.
3.	Dwight Smith State Board of Education (Mich.)	7-11-73	Accountability; SBE mandated objectives for English and language arts.
4.	Dr. Frank McTeague Borough of York Schools, Toronto, Ontario, Canada	7-18-73	English education in Canada; Canadian authors; theory of language study and possible programs; reading approaches.

II. Film Suppliers & Book Exhibitors.

Film Images, Inc.
1034 Lake Street
Oak Park, Illinois 60301
(312-386-4826)

Pyramid Films, Inc.
Box 1048
Santa Monica, California 90406
(213-828-7577)

McGraw-Hill/Contemporary Films
P.O. Box 590
Hightstown, New Jersey

International Film Bureau
332 South Michigan Ave.
Chicago, Illinois 60604

Houghton-Mifflin
1973 Pennington-Hopewell Rd.
Hopewell, N.J. 08525

PART 11

THE PRODUCT

A. Topic Sentences for Discussion, Exploration, Action: The Products of the Basic Issue Study Groups

Topic Sentences from the Basic Issue Study Group on Alternatives and Possibilities for 1984 and 2001

--Don't believe that old rubric about children needing "consistency," especially if that is equated in your mind or in your school as strict adherence to set patterns, whether of time, seating or sequences. Students must learn not to be threatened by a new room arrangement, or a spelling test on Wednesday instead of Friday. Be unpredictable. Be a teacher whose students peek around the door and ask "Well, what have you cooked up for today?" rather than one whose pupils ALWAYS know what to expect. Although that may be comforting to many, it is boring for some, and not a realistic view of the world for any.

Talk about the future and its uncertainties. Encourage pupils to speculate and dream about what the world might be like in 10 years, or 20. (MLM)

--Have students set some writing in the future. They generally write about the past, sometimes about the present. Based on what they know now, have them write papers on "What I Will Be Doing 5 (10, 20) Years From Today," "What My Parents (Brother, Teacher) Will Be Like 5 (10, 20) Years From Today," or "What This School (City, Country) Will Be Like 5 (10, 20) Years From Now."

--Study Science Fiction not as a novelty change of pace or as fantasy, but as imaginative blue-prints for the future. Good Sci Fi writers are knowledgeable in the fields of science, medicine, industry, etc., and their predictions are generally based on present actualities. (MLM)

--The present trend toward an emphasis on Vocational Education should be seriously questioned. If it continues, teachers must at least be sure that students are told that many futurists believe that 1) up to 50% of the jobs we are now training students for will be obsolete in 20 years 2) as many as 85% of the jobs that these students will hold in 20 years have never been heard of today and 3) the average worker should be prepared to be completely re-trained for a different job 2 to 3 times in his life time. It is dishonest for schools to tell students that the training they are receiving now will assure them of jobs now or in the future. (MLM)

--English teachers must welcome and use electronic or other non-print devices, not as toys or diversions in the classroom, but as bona fide teaching tools.

--Futures are the products of people--their values, ambitions, plans, and ideals. The future is seldom a matter of chance, even though its precise shape can seldom be visualized.

--Political, social, and economic revolutions must preceed major Utopian changes in American education. (RC)

--It is difficult to predict the future of education. Historical events, economic viscissitudes, governmental policy, technological breakthroughs have, and will have great impact. Exhibits at recent World's Fairs and Exhibitions have shown what is possible, but it is apparently difficult to predict liklihoods. We are now only beginning to understand what impact the launching of Sputnik I had on American education; what effect will the Indo-China involvement, Watergate, and falling birth rates have?

Not long ago, a master plan for the MSU campus was on display in a downtown Lansing Bank. It envisioned among other things three gigantic graduate dormatories like Owen on the other side of the railroad tracks. Currently existing buildings were built through bonds;

it is becoming difficult to pay them off, due to falling enrollments and changes in life style of young people. Most of the bonds were twenty-year issues: apparently even that relatively short space of time defies adequate prediction. How naive are current educational predictions?

--It is becoming increasingly apparent that teachers and students need some basic grounding in computer usage. This would dispel some of the rather notorious computer mythology, increase the awareness of how much of what is currently "English" could best be handled by machine, and free teachers to do those tasks which can only be accomplished through human to human contact.

In the development of artificial languages for computers, great insight has been gained into natural languages and communication processes. (CW)

--It seems only logical to assume that if the government is going to be called upon for more and more financial support, that the government will feel justified in demanding more accountability for those funds, in demanding equal educational treatment for its citizens, in setting educational standards, and in general, demanding more control over educational processes. The turning to electronic and mechanical devices to accomplish these demands will appear to be the only course available.

--The involvement of major U.S. Corporations in the educational process is acknowledged fact. It is likely that they will continue to fish in pedagogical waters with profit and expansionist motives in mind; particularly since their futures are in some ways dependent on the products of the educational system. The identification of interests with regard to education between business and government will put basic, factual, education in their electronic/technological grasp. (CW)

--It is possible that those opposed to bussing and long distance transportation of students, may see increased at-home education as the solution, not only to that problem, but to rising taxes for school support. (CW)

--Teachers need to take a far more active role in deciding their destinies. We cannot allow a repetition of the late sixties - early seventies when the accountability movement was thrust on teachers without discussion, forcing them into a defeatist stance of either acceptance or trivial rebellion. (SNJ)

--Teachers need to find, recognize, and act on their professional power. While this can be done through existing unions, this exercise of power must be oriented toward curriculum, not just salary and working conditions. Why not a strike or protest or petition against a school or state which imposes poor curriculum techniques and methods on an English class? (SNJ)

--Teachers need a clearer sense of vision about their aims and purposes. Instead of dismissing "theoretical" ideas as "idealistic," teachers should cultivate their sense of realistic idealism, always letting their best dreams run five to fifty years ahead of the present, and never letting their vision of the future be distorted by present-day realities, no matter how depressing. (SNJ)

--Teachers need to become Public Relations experts, dramatically publicizing the best of their efforts to administration and the public. (SNJ)

--Teachers and Institutions must broaden the principles under which they operate to become more receptive to diversity and more capable of adapting to change, while at the same time keeping enough of a philosophical direction to what they are doing that "diversity" does not become synonymous with "chaos" or "mindlessness." (SNJ)

--School systems should and must provide alternatives for students who are presently being "turned off" by the classical-traditionalist curriculum. (HG)

--Teachers must teach students to cope with transcience of all kinds, including short-term human relationships, mobility, automation, and technology. (HG)

--Since it is predicted that 85% of the jobs which exist today will be obsolete in the future, teachers should be teaching students to accept and adapt to changes in the occupational outlook. (HG)

--Teachers should create student-centered learning environments where the students also share in planning, as opposed to the teacher-centered classroom. (HG)

--Teachers should focus their efforts on teaching students how to learn by using problem-solving activities, encouraging inquiry, and by providing learning experiences designed to elicit creative thinking. (HG)

--Teachers should encourage students to identify their own values, then to verbalize, discuss, and test them. (HG)

--School buildings should be planned carefully, in consultation with teachers and civic leaders, to ensure that they will be functional and a stimulating setting for learning. (HG)

--The classroom of the seventies, on the whole, is in dire need of being re-examined, and revised, in order to keep pace with the modern world around it. There is a large gap between what the student is taught, "will help him to lead a better life," and the actual type of life he is now living or will live in the future. (NF)

--"Teachers must be trained for the future rather than the present." In many colleges and universities teacher-training programs include many out-dated methods of teaching that were incorporated into the system years ago. Unfortunately many teachers rely heavily on their earlier training, and their teaching styles often reflect their undergraduate training. If teachers are not prepared to think in a futuristic way, they will only be locking in an old system of teaching. (NF)

--Students must be cushioned to the idea of change. As shown in the book, Future Shock, our society is becoming more and more transient and changeable, and students must be able to adapt, and re-adapt to many situations. As teachers we must instill flexibility into our teaching methods so that students will learn the importance of coping with their world in many different ways. (NF)

--The emphasis for education of our young in the future must be placed on learning as a continued experience, rather than school as a system. Students must see that growth does not end with the last bell, but is a way of life. If we move from the rigid set up of 50 minute classes, compulsory education, and required classes, the student may begin to feel that his education is not a "piecemeal process." Inter-departmental teaching, and instruction outside the classroom, will also help the students see a difference between learning and school. (NF)

--To be effective teachers in the years to come we must admit to the idea of a very modern and progressive future, near at hand, and we must handle the future as an inevitable challenge or mystery, and not as a technological monster trying to make robots out of the entire society. (NF)

--Schools must provide students with the capability to think abstractly, make decisions, act effectively, and succeed in interpersonal relationships, for these attributes will become increasingly important in the world of the future. (SW)

--Schools must stay personalized. Use of machines as "teachers" should be restricted, and public education should steer away from the "students-as-numbers" idea. (SW)

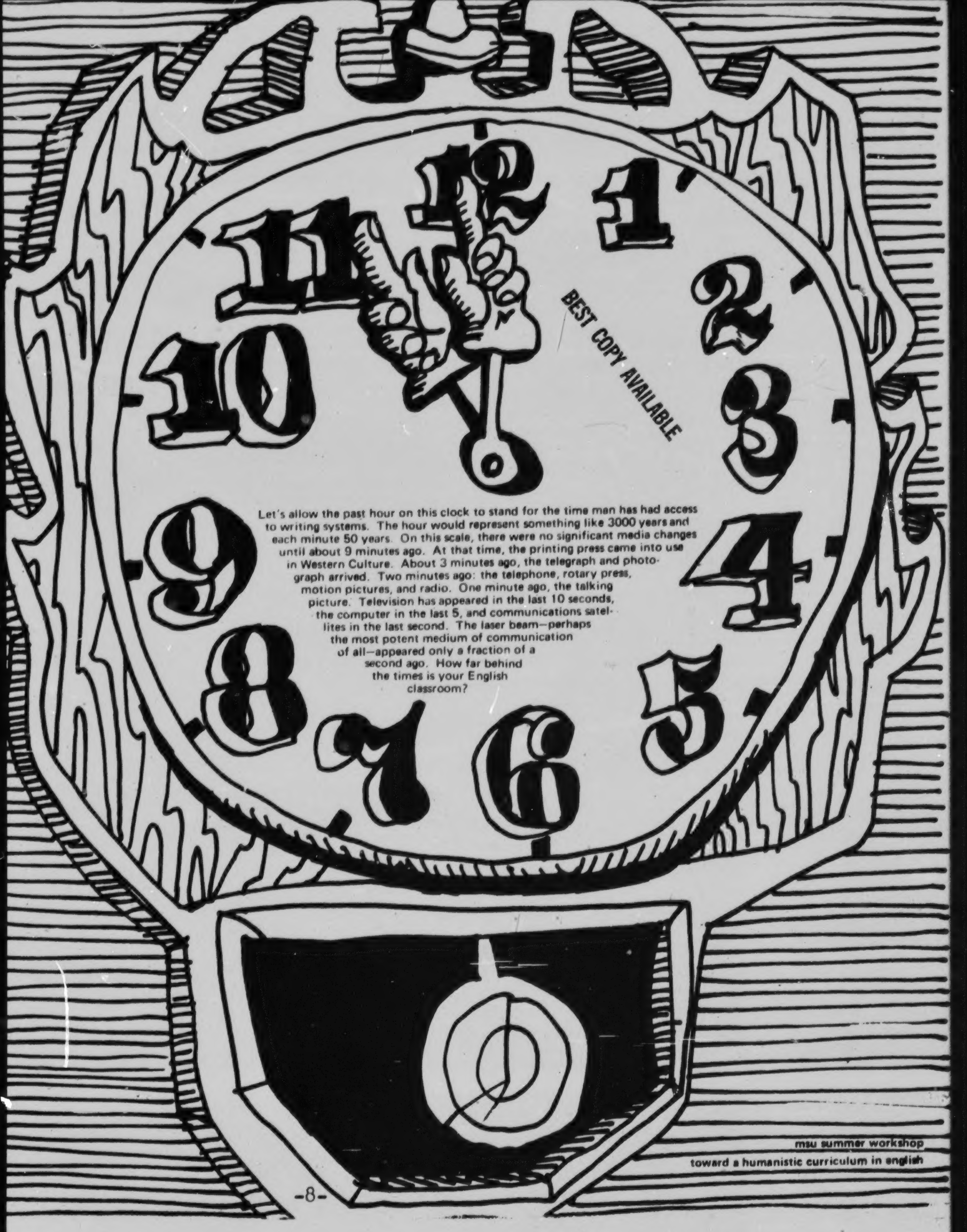
--Education must become total. Learning should become community-wide, and the definition of student should cross age boundaries. "Life" (the "real" world) and "education" should not be separated, for life is the best education, as well as the situation where education must be used. (SW)

--Change in today's world is rapid and immoderate. Education will not be exempted from reflecting this. (GK)

--Technology will produce many, many new means for teaching. This will be welcomed by teachers who admit that learning is individual and we need more ways to teach than there are ways to learn. (GK)

--Technology will produce de-humanized teaching (a relative concept at best) only if allowed to by teachers. In attempting to avert this, however, we will do well not to become ruthless in admitting to narrow and singular philosophies--no matter how new. (GK)

--Forcing students to stay in educational institutions until they are sixteen does not work. In the future we might make them see that formal education is a privilege for those who "want" it. Perhaps then, more of them would want it. Students could be given at least three choices: a formal education (on an individual level), vocational school for those inclined, and for those who refused the above there could be a fair-wage work force until 18 years. Many civic improvements could be accomplished by this third choice, plus perhaps some improved attitudes.



Let's allow the past hour on this clock to stand for the time man has had access to writing systems. The hour would represent something like 3000 years and each minute 50 years. On this scale, there were no significant media changes until about 9 minutes ago. At that time, the printing press came into use in Western Culture. About 3 minutes ago, the telegraph and photograph arrived. Two minutes ago: the telephone, rotary press, motion pictures, and radio. One minute ago, the talking picture. Television has appeared in the last 10 seconds, the computer in the last 5, and communications satellites in the last second. The laser beam—perhaps the most potent medium of communication of all—appeared only a fraction of a second ago. How far behind the times is your English classroom?

Topic Sentence Presentation from the Basic Issue Study Group on Popular Culture English and the Classics

1. The communications experiences of students are dramaticially different from those of 10-20 years ago.

2. We should direct ourselves toward providing a multi-media "literacy."

3. Some common elements working across the media spectrum are perception, orgainization, logic, which although functioning differently within each medium, draw on the same abilities and processes within the student.

4. There are different expressions of "intelligence" which are a function of the communication/media background of the student. We should be prepared to identify, acknowledge, and encourage "intelligent" expression in any media.

5. If the media have sensitised students to different forms of communication, they have also led them to be passive receptors of the media-socialization process. Some problems here: students sure do like to be entertained - "don't talk so much" say some, "you call that crummy filmstrip media" say others. Also the possibility of "media bores" - not unusual that students should show apathy toward the classroom/interaction when they are apathetic about Cambodia and Watergate.

6. If what we are ultimately (and most profitably) teaching is awareness/discrimination, this can and must be taught within the context of all media.

7. Students are more willing to work within and explore their own culture (popular) beyond the established/linear/print-oriented cultural artifacts often taught in the schools. Students must learn what is of value to themselves and would best do the discovering themselves as well.

8. The role of the teacher in this post-print age is different: a facilitator/resource person/guide/fellow learner, as opposed to a producer/director/disseminator of knowledge.

9. The use of popular culture materials in the English classroom often lends itself to a broad thematic or task-oriented approach.

10. The media are not an end in themselves (although some teachers would think they are - "let's play rock records all hour and soak up the groovey lyrics"). They are tools - vehicles of expression - and must always return to the human/societal elements and perceptions from which they grew.

11. The classics can and must be re-packaged for this post-print age, if indeed they do have anything to tell it. When a "classic" becomes a struggle for a class it's perhaps best to forget it. Also provide a choice over a "range" of classical literature.

12. Students must DO must PRODUCE if they are to understand the media, the messages they carry, and the messages they give.

13. WE HAVE GOT TO KEEP CURRENT with the students pop culture scene or at least get classroom input from the students. (Upon seeing Paul McCartney on a Beatles poster, one eighth grade student exclaims: "I know that guy bu who are those other guys and what are they doing with him?")

14. Open students up to the world of pop culture around them: their friends/family/relatives/neighborhood are all full of pop cultural artifacts.

POP CULTURE/MEDIA IDEAS FOR SOME MONDAY MORNING

POPULAR CULTURE IN THE CLASSROOM

1. Begin a unit on folklore or mythology by having students explore the folklore or myths of their neighborhood. They could interview friends, family, or neighbors with notebooks or cassette recorders. They report back to compare findings. Perhaps a group project.

2. For a writing class: send students on a field trip to any populous place (shopping mall, downtown, airport). Have them stay for at least an hour and observe - keep journals in notebook, also verbal/visual journals in video and on cassette tape. Discuss their perceptions/selections: what is important/interesting? How is "seeing" different with various media? Can video and audio tape help us write?

3. In teaching the Iliad let the students make up a newspaper of ancient Greece 1250 B.C. Sports/News/Want ads (For Sale 2 new chariot wheels) /Dear Athena/Beauty Hints.

4. "Suggest" a scrapbook by passing out 30 quotations from Ralph Waldo Emerson such as: "Be yourself; every heart vibrates to that iron string." They will turn in pictures, or slides, or cutouts to illustrate each saying.

5. Students can answer pen-pal letters on tape cassettes or in print and ask pen-pal partner to reply in the same medium. Video-tape could also be used.

6. Students can make puzzles and ditto copies for the entire class to solve. These puzzles will help extend vocabulary and review ideas developed in study of a literature selection, such as Great Expectations.

7. Students can find and make a tape of Tennessee Ernie Ford's comical take-off on "Romeo and Juliet" to use as an introduction to a study of this play.

8. In a study of a poetry unit, students could find poems on a series of topics related to everyday life, such as "Telephones," "Pets," "Friends," etc. and put these poems on tape. Slides could be made of scenes from daily life illustrating each poem and a slide show could be presented to the class with the accompanying tape of poetry to narrate the scenes.

9. Stage a "happening" between yourself and another student. Without letting the students discuss what they think happened, have a few or all of them pantomime one of you and discuss the results. (If possible, have someone videotape the "happening" and the pantomimes.)

10. Slide show production - Tell students to pick theme, emotion, etc. Have them buy film (or get money to buy film). Let them use their own instamatic cameras. Collect film yourself, get it developed (20 slides about $1.19). Save a few days for presentation. Use records if they desire.

11. Divide the class into groups letting them choose to be in a Western, Science Fiction, News, Soap Opera, Radio shows. Ass ign the groups to do at least 2 commercials and sound effects in the shows.

12. Poetry: Contrast Robert Frost's "Design" with Cat Stevens' "In White." Discuss added dimension of music.

13. Political cartoons: (I like Oliphant and Mauldin). Change captions from national scene to fit classroom scene. (Purpose: Learning how to debunk sacred cows in the classroom.)

14. To teach characterization, have kids pick their favorite comic strip person, follow the strip for several weeks, and then write a characterization sketch using specific strips for examples.

15. Write a play, short story, comic strip, or puppet play (make your own puppets) placing a hero in a traditional situation or in a situation to which he is unaccustomed.

16. Study America's "Good Life" by closely analyzing television commercials. To whom do the commercials appeal? Would they be acceptable at different time periods?......

17. Let the students experiment with an 8mm camera. Develop the various films, show them to the class and then have the students create scripts for the films (sound-music and/or dialogue, etc.)

18. If students are intimidated when speaking in front of a class, let them record their speech at home or in another room, and play it for the class. This will hopefully instill more self-confidence in the student.

19. Videotape specials, spectaculars, soap operas, and series-anything, even though you have to come back to the school at night. Take advantage of these expensively produced classroom materials.

Topic Sentences from the Basic Issue Study Group on Standards in English

The two questions below reflect the two areas we were the most concerned with. The two answers provide in the most general terms our conclusions.

1. How does English fit into a humanistic experience?

A humanistic approach fulfills simultaneously intellectual, societal, moral, physical, and emotional needs. Language and communication are integrally involved and related to satisfying these humanistic needs and form the substance of English.

2. How do we set standards for students in English?

A variety of language experiences should be provided in English to enable the student to make intelligent choices appropriate to cultural varieties of language and communication purposes so that pupils will become socially, emotionally, intellectually, and morally proficient individuals in an ever-changing society. In such a situation standards are neither absolute nor vaguely relative. They are based rather on the purposes and the audience of the pupil and the extent to which he accomplished his purpose.

Questions or comments:

Topic Sentences from the Basic Issue Study Group on Improvisation and Personal Growth

"I've been bent out of shape by society's pliars and sent to sing in the rat-race choir." ----Bob Dylan

We have spent three days of talking, reading, and writing in an attempt to work through the jargon of educational psychology and the "new" English so that we might clarify for ourselves and you the relationship between personal growth and the English class. We have reached some of the following conclusions:

1. The English class (all classes?) should concern itself, first and foremost, with the experience (past, present, and future) of the students in the class.

2. The English class should be a place of action wherein students read, write, talk, pantomime, act out, draw, etc.; these activities should focus on the lives of the students, their relationship to the world they live in and the people who surround them, their happies and their sads.

3. Healthy personal growth suggests people who are not afraid to involve themselves in new and different activities or thought processes, even though they may "fail" at the new activity or be made somewhat uncomfortable by the new ideas. It suggests people who have enough self-confidence to give vent to their emotions and who avoid operating in terms of false dualisms (mind or intellect vs. soul or feeling). It suggests people who have respect for their own and others' selves.

4. We believe that our ends might be achieved through the following processes: students should be encouraged to write and talk about themselves -- their ideas, feelings, opinions, biases, and confusions. This writing and talk should take place in both large groups and small groups and its purpose is to help students qualify and modify their perceptions in terms of other people's perceptions, and possibly more important, to realize that they are not alone in this world, that other people have the same fears and loves as they.

Literature is not a body waiting to be dissected by either the student or the teacher; it is, instead, the narrative of our humanness. It is you and me and our students living in this world, acting out the joy and bitterness of life. Students should read literature because it is fun, because it is a way to learn about ourselves and others, because it gives us the opportunity to invest ourselves in other realities, and because it can contribute to the reader's personal growth. There is no one book that all students should read. Literature is good or bad (in terms of the teacher-learner, not in terms of the literary critic) depending on how much it broadens the reader's understanding of his own and other's experience. In the learning process, the work of art is relative to the perceiver.

Improvisations offer students a way to act out their joys, fears, and confusions. They can also offer the teacher an opportunity to find out what things the students are interested in, what issues and conflicts are at the center of their lives, what things a student-centered class should center on. Our group also agreed that although there is nothing more painful than a "bad" improvisation, the real value of improvisations is in the talk and planning that precedes them and the writing and reading activities which might grow out of them.

B. Alternatives and Possibilities for 1984 and 2001: Speculative Essays on the Future of English Education

The "Free School" School

by Mary Lou Meerson

It is the year 1984. As Alvin Toffler argued in Future Shock, the world, in 1970, was not heading toward the Orwellian nightmare of lock-step thinking and constant surveillance, but toward a new flowering of individuality and diversity.

Although school attendance is still compulsory through the age of 16, students may attend any school they select from the hundreds available in each community. All parents must do is to indicate, on their annual income tax return, which school or schools each child attended, and for how long. The national government then remits the proper amount of money to each school, based on a per day attendance, with the same per pupil expenditure for all schools in the U.S.

The Free School System is the only public school system in the United States. Many of the new schools have taken over some of the smaller of the old-fashioned elementary school buildings. All the larger buildings, except for 1 senior high school in each city, have been sold to industry as factories, or razed. Many schools meet in newly constructed buildings of various designs. The new buildings were designed and sometimes built by the Student-Parent-Teacher Councils of each school. No student body is over 200, and the ratio of students to teachers averages 10 to 1.

The role of the Central Administration has been greatly altered and minimized. Its major function now is that of financial accounting, ordering and distributing supplies and other clerical duties. There is a very small corps of highly-trained consultants maintained by each state, whose members are available to any school upon request.

The actual buildings are so different--from the traditional egg-box to geodesic domes--that they would be difficult to describe physically. They do share many common elements, however.

The use and arrangement of space and facilities, both indoors and out, are decided by the local Councils. These uses and arrangements change often, depending on local circumstances. The daily time schedule is also very flexible and locally determined.

School is "open," or available, 5 days per week throughout the entire year. Each student and teacher may take up to 4 weeks of vacation time each year, at their own convenience.

Each school is well-equipped with basic teaching tools, including many audio-visual devices. There is a definite accent on non-print media. One senior high school in each community has been maintained and the specialized equipment updated and upgraded in such areas as home economics, science laboratories, auditorioums, gymnasiums, mechanical, electrical and auto shops and special sports facilities. Any teacher may take students there to use these facilities by simply making a phone call for reservations.

Students are very active, physically, and are transient both inside the schools and between schools. Students choose their own courses of study and make plans for its pursuit several times per year. They may change schools at any time, provided only that there is room for them at the new school.

The role of the teacher has become that of a facilitator and a trained human resource, available to any student as a source of aid.

Building principals have been replaced by Head Teachers, who are available as teachers at least half the day and spend the rest of their time as ombudsman and trouble-shooter for parents, teachers and students who request help with problems.

Since the great Degree Disaster of the early 1970's, society has finally given up on its love affair with the diploma. We discovered back then that not only were Ph.D.'s among the unemployed, but that many students with high school diplomas were functional illiterates. We do not grant high school diplomas. There is no such thing as high school "graduation."

Anytime after his 16th birthday students may discontinue attending school. At the age of 16 students are also eligible to take the entrance exams for any college, university or trade school they wish to attend. The general content of these exams is readily available so that students may shape their educational experiences in the direction they choose.

In our society, industry and business base job qualifications on skills. If you want a particular job, you arrange to learn the skills necessary. Of course, this is true throughout all the school years. You learn the skills you feel you need, at the time you need them.

These basic skills, including reading, arithmetic, the mechanics of composition and spelling are available to all students at any time. Grades are considered inhuman and useless. We don't use them.

Other than the basics, most schools take a social studies approach. Present happenings are used as the basis upon which to build knowledge of history, literature, politics, anthropology, etc. Great emphasis is laid on social skills such as getting along with other people and communicating clearly.

"The De-Schooled School"

by Nancy Fahner

It is now the year 2,000 and we are looking at a new and progressive town in the United States, Holt, California. One is very apt to see many people enjoying their leisure time due to the fact that the large computerized systems have taken over the tasks of the mundane world, and work is no longer based entirely on the Protestant ethic, but has been broadened to include various forms of studying, special services, and social work.

There are no "schools" as physical objects to be seen, or even movable partitions left over from the free school days, because the concept of the school is considered obsolete, and unrealistic to a changeable and innovative society. Don't misunderstand this idea. This community, and many others like it, is very learning oriented, interested, and concerned with the welfare of their child population. Their children are part of a "deschooled world" in which such things as three story brick structures, and compulsory laws for education are non-existant. These laws are no longer needed. They were abandoned in the 1990's as people began to see that everyone seemed to be interested in some area of pursuit, and there was little corelation between this interest and compelled attendance. Those people who have difficulty choosing an area of interest are not pushed, since it is realized that when the immediacy of learning a specific skill or form of knowledge is needed, then it will be accomplished because it is necessary, and the attention will be concentrated.

Space and time are also irrelevant to this type of learning. It is naturally understood that learning can occur in many given areas, and the time is dependent totally on the specific situation.

All members of the community are considered as teachers, since the idea of this educational system is that everyday of your life is a learning situation, and there are many people very expertise in their fields that could demonstrate various skills, and share their ideas. There is usually at least one central community area in which information is kept on all members of the community who have some shareable knowledge that they would like to offer. There are thousands of areas of interest because due to the ease of transportation, individuals can easily be brought in from surrounding or distant states. Grants are provided by the government to furnish any needed supplies and materials. A salary is also equated to those teaching individuals based on their involvement.

There still are your elitist professional educators, but the almighty degree they once held has been replaced by a liscense, which they may acquire for their own self-satisfaction. These professionals also serve as consultors for those people still a little hesitant about so many "floating teachers."

The degree or diploma has become obsolete since the learning situation is no longer a competitive race for knowledge in order to earn a living. A mastery skill's liscense has replaced this, and is usually used only if it is demanded by certain industrial and business organizations. The government provides the funds for educational facilities. Since it is no longer necessary to construct $2,000,000 buildings, or pay individuals holding doctorate degrees, money can be used in the communities for open and educative facilities such as libraries, museums, and cultural centers that will benefit all.

The sense of relaxation, the removal of tension and pressure in becoming "schooled," the end of discrimination of one group against another in the race for higher learning, and the removal of the individual burden of financing an education, has brought about a much more alert, more involved, and more receptive community. Accountability and individual growth and responsibility have gone hand in hand.

The "deschooled" world is not a piecemeal or artificial world where learning can only be accomplished at a certain time and place. Neither does it prepare one for the real world out there, because children are already a part of this world and gain their information over the time span of an entire day, with the guide and direction of many involved people who can aid in their learning.

"The Behaviorally Objectivized School"

by Steve Judy

By the year 2001 the battle over accountability and the writing of behavioral objectives had been fought . . . . and won. A series of taxpayer revolts in the late 1970's, coupled with rising inflation and growing rates of unemployment, threatened the very existence of the schools. As a way of curtailing expenses and satisfying belligerant parents, administrators more and more turned to the concept of accountability, a move which took responsibility off their shoulders and placed it on the teachers'. Pressure to eliminate "frills" and to get back to "fundamentals" led to the dominance--in the 80's and 90's--of "basic skills" courses in all areas.

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The B. F. Skinner Behaviorally Objectivized High School opened its doors in September of 2001. Entering students were subjected to four weeks of testing in the basic skills of reading and writing, visual literacy, mathematics, computer science, physics, astronomy, and psycho-cybernetics. Electronic answer sheets were evaluated instantly by computers and the test scores sent to the State Department for comparison with norms developed through the thirty-first annual State Assessment Program. Students whose scores were deficient were programmed into the Pavlov Remedial Wing of Skinner High, and their former junior high school teachers were sent telegrams announcing termination of their employment by the school district.

Those students who met or exceeded State norms for their age, race, sex, religious upbringing, and state of health, were scheduled into a series of sequential, incremental, skill-objectivized learning booths, each booth run by a teacher--selected from among thousands of applicants--for his or her particular skill at teaching one single behavioral objective, say:

> "The student shall master the dative absolute construction such that he or she will be able to properly identify eight of ten such structures from a selected passage from the King James Version of the Bible."

Students progressed at their own rates through their prescribed booth sequence, but the elapsed time of booth occupancy and skill mastery was monitored and compared to the State Department Norms for Teacher Instructional Effeciency. Teachers whose students had habitually long booth occupancy times were promptly replaced by new teachers, who had been waiting in one of the Bull Pens established by the teacher training institutions, where they kept themselves warmed up and in shape by teaching each other abstruse and sophisticated skills of medieval Latin.

"Looking Backward" or "1973 Revisited" (A Portion of a U.S. History Microfilm, 2001)

by Helen Gamulus

Schools in the U.S. were suffering financial woes due to intense participation of the U.S. government in war production for Vietnam. The country was rocked by the biggest political scandal of the century, linking every red-blooded Republican, alive or dead, to the Watergate bugging of 1972. These factors intensified individual feelings of helplessness to shape the future and inculcated a general feeling of apathy among both students and teachers.

The World War II baby boom produced a bumper crop of college graduates who found themselves unemployed. Engineers dug ditches, teachers became bank tellers, psychology majors painted houses. People felt that they were not unlike cogs in a giant clock.

School buildings of the time ranged from decadent red-brick cubicles to sprawling, impractical white elephants.

Teachers of the era often felt they were engaged in meaningless administrative tasks rather than directing the actual learning process. Many teacher's creativity was hampered by local school boards which considered tightening the local money belt their top priority.

This seemed to be the era of educational fads that were neither tested for their validity nor their performance results. One case in point was the standardized tests that were given in Michigan for the basic academic disciplines of the time. In effect, these tests were anachronistic in that they neither reflected the thoughts of the best people in the subject areas nor knowledge that would be of use to students in the future.

As a result of many of these trends, students from many liberal-oriented, middle-class homes revolted and joined the free school movement. At the time, the success of the free school had not been proven.[1]

There were, however, various attempts to improve the curriculum. One of these was introducing the elective system into the secondary schools and attempting to give students some choice in educational alternatives. Other noteworthy innovations were cooperative education, learning centers, community involvement, advanced placement courses, and open education.

With technology and automation in full swing, educators of the 1970's finally realized a truism that effected sweeping changes in the 1980's and 90's: the real illiterate person is not one who can not read or write but one who has not learned how to learn and to cope with change.

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[1] See Chapt. 10, "The Free School Movement."

The Funky Robot

by Ruth Dunstone

Way back in the year 1973 the "Funky Robot" was a new dance with a jerky, mechanical movement that was individual to each person doing their own thing. But now, in the year 2001, each individual and his whole pattern of life fits the Funky Robot syndrome. The Performance-Contracted Schools are a good example of this syndrome.

The Performance-Contracted System has evolved to take all quest and significance away from both teacher and student. I don't mean that all performance is shown in the same robot way. Each path may be different but the results are the same. The teacher has to answer for results of her teaching under the threat of being fired or even imprisoned. Thus, her movements are mechanical as to presenting the material expected and receiving the answers taught. She allows jerky "free" movement within her classroom, but all results must be the same. She presents a contract to her students requiring a certain performance from them under threat of exile. Exploration and creativity are discouraged for it wastes time and does not further the purpose. Questions only delay factual results. The students turned out by this system are like funky robots. The arm jerks up and a required answer shoots forth. The legs move and the body goes to the place required. I can't help wondering what happened to the world of symbols. Students today don't know what a symbol is. All they adhere to now is the universal motto: it's not yours to ask why, it's yours to do.

At Breakfast / A Morning in 2001

by Chris Walczak

Dad: Chuck, I just got your January Summary Evaluation in the mail yesterday. You've really slipped in math and communication skills . The report indicates that you are way behind in your sequences. You haven't been sick--why haven't you been dialing in?

Chuck: Well--

Susie: He's been down at the Social-Athletic Center every afternoon for the past three weeks!

Chuck: Not every afternoon.

Susie: Well, most of them anyway. You don't see me down there that often.

Dad: That's enough of that. Chuck, as soon as you're through eating, I want you to dial in and make-up those lessons. No son of mine is going to be allowed to have evaluations like this!

* * * *

As soon as Chuck had finished his Soy-Boy Flakes, Tang, and Milk Substitute, he reluctantly went to the livingroom. He sat down in front of a device that a person living in the 1950's or later would have thought was a television set, but at a touch of a button, a typewriter like console emerged from beneath the screen from behind French Provincial panels which folded out of the way. At the upper right was a telephone handset with Touch Tone buttons.

Chuck then punched in his Social Security number, then 17, the numeric code for English/Communication sequences. The screen then lit up; the lesson was based on "The Ransom of Red Chief."

In the hour that followed, Chuck alternately saw text and three-dimensional pictures, animated drawings and film; answered multiple choice and true/false questions with a light pen which was used to point to the answers felt to be correct on the surface of the screen glass. At times, Chuck also drew with the light pen. During this stage of his development what he drew were simple illustrations based on the book or story being read, but later on in life he would draw geometric figures, diagrams of cells, and other structures.

While Chuck alternately watched and marked on the screen in the livingroom of his home in Muncie, Indiana an instantaneous record was being made of his answers and progress at the Region VII-c Educational Monitoring Center in Dayton, Ohio by an HAL 8600 Ed-Computer. From time to time personalized feedback would be given to Chuck about his answers, the quality of his drawing, on his understanding of the story. The computer had even chided Chuck when he first dialed in--the first message on the screen had been "Hi Chuck; Long Time, No See, Hm?" At the end of the lesson a series of code numbers appeared which corresponded to further recommended reading, and sometimes remedial lessons. All families had a set of multi-volume loose-leaf binders of book codes, thus just about everyone had access to a library many times of the old Library of Congress (which has since been converted into a Holiday Inn.)

When Chuck finally completed his lessons, he would walk to a near-by youth center to talk, dance, swim, or play basketball with his friends. Many of these centers were converted school buildings operated by the Board of Recreational and Cultural Development. Meanwhile, back in Dayton, the Ed-Computer would be evaluating the lesson, setting up the one to follow based on the results, and integrating the results with Chuck's other lessons. Once a month a summary evaluation was prepared for his parents, the Regional Basic Education Superintendents. Reports would also be prepared for Vocational and Trade schools, and for colleges, should Chuck go on beyond basic education.

* * * *

What had led to this electronic basic education was the economic-political situation in the late 1970's - 1980's. Coupled with several technological refinements, electronic basic education rapidly evolved. Let us explore these factors.

1) Computer technology already well-advanced by 1975 was greatly accelerated by new semi-conductors or "chips" in which thousands of components could be contained in a piece of plastic no larger than a

shirt button. Improved time sharing allowed thousands of terminals to share a main computer bank located hundreds, even thousands of miles away. Computer terminals, buffer modules, sound and video cassettes became within the purchasing range of even lower middle class families. Low interest government educational loans were available also, and used consoles were quickly sold. Imported Japanese consoles were frequently featured at K-Marts and other discount stores under flashing blue lights.

2) Several major U.S. Industries which had been forming conglomerate enterprises accelerated their efforts. The federal government, because of weakened effectiveness especially in the executive branch, and because of great dependence on the business community allowed such companies such as Bell System, GTE ,Sylvania, General Cable Television, Remington-Rand, Smith-Corona, ITT, GE, RCA, and numerous others to join in "Cooperative Trade Development Consortiums" under the Wilson-Arbogast Act of 1983. The result was a mass linking up of telephones, television and computers.

3) Local, state, and federal government disgusted with the ineffectiveness of revenue-sharing, millage, formulas and other forms of aid, finally solved the problem of basic education by bidding out regional basic education contracts to the consortiums. These regions generally corresponded to Internal Revenue Service Regions. Indeed, many of the Ed-Computer Centers are located in IRS Buildings.

4) Sky-rocketing costs prevented local boards from hiring any new teachers--new attempts at massive state and federal aid having failed. Existing teachers became discouraged with the inadequate salaries and class loads; with the writing of instructional behavorial objectives no one could understand or agree on; and with demands for accountability when they were given less and less control over what went on in their classrooms. Some teachers were hired by the computer companies to write lessons and prepare information for computer storage. Others became coaches and leaders at the Youth Centers, the more incompetent-among them parking lot attendants, meter maids, wire-tappers, or registration personnel at major state universities. Those who could not adjust lectured and wrote books about the good old school days or committed suicide.

Under the Uniform Basic School Code, ratified by all the states except Utah and the Virgin Islands as the 32nd Amendment to the U.S. Constitution in 1988, a student is allowed twenty years from birth to complete the basic units. Regular reports are furnished to parents and other educational personnel and agencies. High acheiving students may enroll at colleges and vocational schools for the few jobs and positions that require advanced training. The government retained emergency authority to draft people of ability into college if personnel and bureaucratic shortages occured, and if advertising agencies were unable to supply the demand.

Most citizens though, after completing the basic units went on the General Welfare Payroll, receiving an allotment of Beef Flavor Bouillion Cubes (the dollar long ago having been devalued into nothing) depending on their marital status, children (limited to two per couple) and educational development.

The Overall Educational Basic Program is now under the Secretary of Education, a Cabinet Officer under the President. Other governmental, ethnic, civil, and religious organizations review the content of the data banks to guard against inaccurate or discriminatory information; programs are continously up-dated. Strict routines against the data banks being used as propaganda devices are incorporated.

The Cybernetics or Systems School

by Sue Lyman

In the year of our Churchman 2001, man has recognized and used his vast knowledge of technology. This recognition has been reflected throughout the society. The government has become less bureaucratic and by utilizing the systems approach, much more efficient. The poor social and economic state of the human being has been aleviated as man has realized and implemented his technology for the good of the whole society.

Perhaps the area of society that was most radically affected was education and the concept of "Schools." The inadequacies and inefficiencies that were present in the systems of the 1970's and '80's are now looked back upon with shame, embarassment and much disgust. Educators, administrators and the like are no longer concerned with whose fault it is that a system does not work--the era of the scapegoat for accountability is thankfully ended. Instead, vast amounts of previously wasted human energies are now being utilized to determine exactly what the dynamics of the system are and what forces are at work within it.

The school systems real objectives have now been identified and all components of the system now strive for implementation of this objective.

For those who have forgotten the dynamics involved in a systems approach, here are a few characteristics:

1. The schools are now more human or student oriented.
2. The systems real objective (I cannot stress the word "real" enough due to the appalling experiences of identifying objectives and trying to state them behaviorally during the 70's when economics seemed the only one) is now jointly identified by all components of the systems such as the policy formation, the administration, the instructors, and the students.
3. The environment in which the school or system operates, such as the physical, economic, social, political and cultural aspects, is now evaluated as to its effect on the system and the systems objective and is dealt with accordingly.
4. The policy formation component consists of the community, the board of education (not to be confused with the previous body by the same name), the administration, the instructors and the students.
5. The administration is responsible for the implementation of the policies identified by the policy formation component.
6. The instructors are responsible for the actual methods (i.e., curriculum) utilized for the attainment of the real objective of the system.
7. The students, or the output of the system are measured against the original objective of the system.
8. There is a constant process of evaluating the adequacy of the resources such as the policy formation against the objective of the system, the performance of the administration against the policies and the objective of the system, the performance of instruction against the policies and objective and the output quality (students) measured against the original objective.

9. The system, including the objective and all components, have continual re-input for system improvement.

Looking back, the only sad part of the whole systems approach to education and man, is that had man back in the 1970's and '80's been more open minded with regard to systems, he would have not had his great traumatic experiences of the late '70's and '80's. Or, as our Goodman once said in the early 1970's, "the systems approach is not a bad idea."

The K-Ph.D. Life-Long Learning Community School

by Rita Conley & Burt Cox

Because of the total political debacle during the early 1970's, by the bicentennial celebration of the American Revolution in 1976, the office of the President was dissolved and replaced by a computer-run government--controlled and advised by an elected board of human consultants.

By 1980, the power had been wrested from the hands of the remnant exploitative military-industrial complex, so that the mid-century national priorities of the war-time economy had been replaced by the priorities of the learning cultists.

The priorities of the learning cultists included:

1. A redefinition of the word "student." A student is any person of any age, any sex, or of any inherent intelligence who desires to learn any theoretical or practical skill, leisure activity . . . or who is selected by the computer for behavior modification.

2. Guided by the input of the learning cultists, the computer decided by mid-decade in the 80's that the present geographical divisions of the U.S. were now inoperative. As a result, the nation was divided into seven sections, each having as its center a megalopolis (i.e., N.Y., L.A., Chicago, Dallas).

3. The trend started at the beginning of the 20th century to de-emphasize the importance of the nuclear family-structure neared completion by the turn of the 21st century. Having realized that the biological mothers and fathers were not necessarily the most beneficial people to raise children, the computer devised a system for guiding the maturation of the nation's young people. Having fulfilled his or her physical, psychic, and emotional maturation, the individual is encouraged to remain a life long student, and to both employ his skill or skills and further his education, whether alternatively or simultaneously. This has been the reason for the founding . . . and continued existence of the K-Ph.D. Life Long Community Schools.

Each of the seven geographical divisions of the United States was subdivided into twelve learning cultist educational centers--SFE (Something for Everyone) student cities of several hundred thousand resident students with as many as 1.5 million commuter students.

The luxurious Chicago student city located five miles out on Lake Michigan was made entirely of recycled materials in an attempt to solve the human waste problem of that area.

Since Washington, D.C. had become obsolete in the second American Revolution, it was redeveloped as the Baltimore-Arlington student city. Harlem which had been leveled in the mid 70's as the site for the bicentennial World's Fair was rebuilt in 1984 as the high rise student quarter for New York.

Tuscon's domed climate-controlled student city was built on the desert. Seattle leased land in Canada to join in a Seattle-Alaska student city--the envy of the less-progressive Canadian Provincials. A flotilla of ships from the discontinued U.S. Navy houses San Francisco's student center temporarily until its permanent center is complete . . . Plans to build a student city in the Grand Canyon, however, have been discarded.

The movement begun during the decade of the 60's toward a pursuit of Eastern mysticism and philosophies culminated in the learning cultists' decision to employ as consultants various yogis, priests, high lamas, and gurus of certain Eastern religious sects in an effort to guide the nation, as individuals and as a group, toward a greater spiritual consciousness, communion, and self-knowledge. Ultimately there will be no physical computer. The computer is, among other things, presently engaged in the process of self-actualization, the end result of which will be its absorption into the Emersonian Over Soul. The electronic impulses generated by the minds of the people are ever-increasingly determining the decision-making and policy-guiding functions of the computer, so that the government will eventually and truly be of, by, and for the people.

"The Human Quest School"

by Gayle Koan

In the year 1984 the Human Quest Schools are actually doing what eleven years before most schools only claimed to be doing--that is, turning out enlightened individuals capable of acting intelligently rather than turning out mechanical people with varying degrees of skill mastery. It is done simply by shifting the emphasis. Human quests are pursued in this order:

1. Personal inquiry is the primary quest. Students are helped to mull over thoughts, feelings and performances; set their own personal goals, plan strategies and decide when to bring the experience to a close.
2. Group investigation is next and here individuals are guided to function in groups in ways that help them to develop common causes, stimulate each other and deal with differences. The group learns to transact business with its environment to see how it will respond.

The 3rd quest, reflective-action group experiences, are those which are provided to show students how a group transacts business with the environment for the purpose of changing it and they learn the skills and insights required.

The 4th and least important quest is that for skill mastery. This is recognized as important only to the degree that it facilitates attaining the first 3 quests. The teaching is done by many means (electronic, for example), but learning skills is relegated to its rightful position as subsidary to real inquiry.

The changes which produced this Human Quest School were minimum in terms of cost as use is still made of school plants and personnel as well as community resources. The major effort to effect the change was simply to reeducate everyone from teacher and student to politician. This reeducation involved such things as striking across discipline lines to produce an interdisciplinary structure and providing the freedom from skill mastery to seek answers to real human quests.

The Coping with Future Shock School

by Sally Williams

In the year 2001, people are still striving for racial equality and universal personal freedom. The world is changing more rapidly than ever before, and those who cannot adjust to problems and come up with solutions cannot survive. But the quest for these objectives has now been directed into the schools. How have curriculums and methods changed to achieve these goals?

To begin with, schools are no longer prison-like institutions. Students are people with rights, administrators merely supply necessary coherence. Young people are given a great deal of freedom concerning what they will study. And when they enter a classroom, they have entered a place of inquiry, thought, and discussion. Students are respected now as human beings who have ideas which are valuable to society and the school has become a laboratory where the development of these ideas is encouraged. This has become necessary because of the pace of change in the world which requires individuals who can think and make decisions on every level. The guiding objective of the educational system has become the definition and exploration of the "problems which threaten the continuation of a civilized existence for man." This kind of education is necessary for all students even though they may be judged as "non-college-bound" or "lower-track."

In order to achieve this thoughtful education, studies have become interdisciplinary. History classes have turned into studies of the economic, social and political factors which led to historically undesirable situations, and how their re-occurrence can be avoided. Literature classes implement this by providing an in-depth look at the culture surrounding the situation through relevant literary works. Steps are being taken toward racial acceptance through the use of ethnic history and literature which has been freely incorporated into humanistic curriculums.

Group discussions are used to provide opportunities for free human interaction and a chance for the development of respect for the opinions and feelings of others.

As a result, the schools of 2001 are turning out individuals who are able to cope effectively with change, decision-making, and personal interaction.

C. Humanistic Curriculum Guides and Guideposts

"If We Don't, Someone Else Will" - Behavioral Objectives for the English Curriculum at the J.F. Kennedy High School, Taylor Michigan

by Gayle E. Koan & Vera Osadchuk

As our project for the 1973 M.S.U. - N.C.T.E. Workshop, we have undertaken the writing of behavioral objectives for the English Curriculum at the J. F. Kennedy High School in Taylor, Michigan. The purpose for our endeavor is that in 1974 our high school will be up for its first reexamination by the North Central Accrediting Association.

After the initial announcement of the reaccreditation was made and a moderator selected, various working committees were set up to examine, clarify, and restate the educational philosophies of the school and its respective departments. Other committees were to review the school plant, the school-community, administration-faculty, student-school relationships, etc. All teachers were actively involved. Several of those newer teachers who had not experienced an accrediting process were given an opportunity to serve on teams with qualified participants to observe accreditation in action; the other teachers began preparing mentally for the anticipated self-review check sheets and the actual writing up of individual course descriptions. For the sake of unity, the moderator requested that these be done in the form of "behavioral objectives." To assist the faculty, he presented a list of suitable terminology which could be utilized and also those words which were not considered "appropriate." Teachers who had become familiar with behavioristic language in education classes also offered their assistance. Each department worked independently of the others.

Our English department is the largest in the school and, because of overcrowding conditions which resulted in split sessions, it was not possible to meet as a group to formalize our course studies. Therefore, the teachers worked on their own or in small groups. This was a most frustrating experience for all. English is mainly an elective program of one-semester courses which students select on the basis of their own interests; only one-semester each of speech, composition, and American literature are required. With some courses where content is clearly defined, the descriptions did not present any unsurmountable difficulty. But in those - particularly literature - where the main objective is to expose students to various books and hope that their love for or enjoyment of reading will increase, the write-ups were much more difficult. How can love and enjoyment be measured? How can individual teacher and student differences and interests be correlated? How can future impacts be predicted? There were many questions but not enough answers. Many teachers began taking second looks at their teaching habits and recognizing the need for being specific in their objectives; a few believed that the writing of descriptions in behavioral terms was just manipulation of words, or felt threatened and resentful of what they believed would be future intimidating and authoritarian interference. Nonetheless they had to be done.

When we were notified that we had been selected to attend the Workshop wherein a humanistic approach to English curriculum would be explored, we offered to rewrite all the course descriptions in the proposed manner based on the information furnished to us for the individual classes.

We explored the writing of behavioral objectives and found many viewpoints and very little conclusive direction. Representative of this wide range of attitudes are apparent in the following excerpts from our readings:

1. "What I see as negative in the formulation of behavioral objectives for English concerns three areas: the inadequacy of such formulation to do justice to the goals of English; the unintended mischief that will almost surely result from publishing behavioral objectives and the bad precedent set for future relations between government and education."[1]

2. "Missing from the purely behavioristic approach to education is acceptance that some things difficult to identify, much less to name and measure, are essential to the satisfying life and, if the educational process is to have any connection to life, essential to the educational process as well....Once the mission is identified and the task designed, whatever falls outside is likely to be ignored."[2]

3. Donald Seybold states: "Dangers in and limitations of a behavioral formulation of objectives there certainly are and care must be taken in their writing --

   A. The range and limits of responses that are defined as behavioral need to be examined, discussed, and expanded as part of the work of this project (Tri-University BOE Project), especially as such definitions of behavior affect the teaching and learning of language and literature.

   B. Our objectives must avoid the trivial aspects of our discipline that are likely to be stated in behavioral terms simply because they are easy to formulate.

   C. We must always concentrate on the most valid and significant outcomes of instruction even though the objectives that will help us arrive at such outcomes may be extremely difficult to formulate.

   D. The objectives must not be derived from, or be centered on, evaluation--especially as evaluation is traditionally and narrowly conceived."[3]

He also states:

"We have all too often retreated into the warm womb of humanism to escape demands for specificity" and we are too loudly protesting against the non-mixability of humanity and objectivity because they are in fact mixable.[4]

But that

"If we as English teachers do not do our own thinking and writing about behavioral objectives and do it in terms that allow honest working products, that the job will be done by outsiders to the field of English and then we really will be saddled with narrow, trivial, non-humanistic objectives."[5]

4. Humanistic and behavioral objectives are compatible; indeed, behavioral objectives simply are techniques.[6]

5. "Can we really achieve an integrity somewhere between the unsystematized insights of Lawrence's Fantasia of the Unconscious and the systematized observations of the quantifying behaviorists?"[7]

6. Lanny Moreau states that there are many misconceptions about behavioral objectives and dispells some of them before going on to show how the objectives can be formulated.[8]

Finally, we reached two conclusions:

1. English goals must of course be humanistic, and behavioral objectives poorly written and misused will not produce that kind of goal, but we can be guided in their formulation and use; and

2. Along with Donald Seybold, we too feel that if we do not address ourselves to the task of writing our own objectives, someone else will do it for us and then we will indeed be "saddled with narrow, trivial, non-humanistic objectives."

Our readings provided some direction but also come confusion in writing the course descriptions because of the various methods which were suggested. Therefore, we approached the task by reviewing a course we were most familiar with - composition. The Michigan Dept. of Education format was most appropriate for the content of our course and we proceeded to paraphrase those objectives to fit our classes. When Mr. Dwight Smith of the Mich. Dept. of Ed. announced that their objectives had been adopted, we felt free to use the same phrases and augment them as deemed necessary. We found, however, that time did not permit us to be as thorough as suggested by Robert F. Mager in Preparing Objectives for Programmed Instruction, for instance in stating the criterion for evaluation, even for our own classes. It was difficult enough to try to understand what the specific objectives were from some of the class descriptions we received.

We are including a few of our course descriptions. It will be an easy task to distinguish between those where the objectives are clearly stated and those where they are not. May we stress that it was not our intent or direction to change the course descriptions in any way - only to unify them with proper phraseology. Where the meaning was not clear to us, we had to retain the phrases as written. We anticipate that when all the course descriptions are presented to the faculty, that some queries may result in this area.

We are confident that this project - even with its limitations and inadequacies - is the first step in our school for teacher accountability.

FOOTNOTES:

1. James Moffatt, "Missbehaviorist English: A Position Paper," *On Writing Behavioral Objectives for English*, eds. John Maxwell and Anthony Tovatt (NCTE 1970).

2. Robert F. Hogan, "On Hunting and Fishing and Behaviorism," *On Writing Behavioral Objectives for English*, eds. John Maxwell and Anthony Tovatt (NCTE 1970).

3. Donald Seybold, "A Response to 'Missbehaviorist English,'" *On Writing Behavioral Objectives for English*, eds. John Maxwell and Anthony Tovatt (NCTE 1970).

4. Donald Seybold, "Objectives and Humanistic Behavior; A Progress Report and Philosophical Perspective from the Tri-University Project," *Accountability and the Teaching of English*, ed. Henry Maloney (NCTE 1972).

5. Seybold, "Objectives and Humanistic Behavior..."

6. Isabel Beck, "Towards Humanistic Goals Through Behavioral Objectives," *On Writing Behavioral Objectives for English*, eds. John Maxwell and Anthony Tovatt (NCTE 1970).

7. Geoffrey Summerfield, "Behavioral Objectives; Some Inquiries," *On Writing Behavioral Objectives for English*, eds. John Maxwell and Anthony Tovatt (NCTE 1970).

8. Lanny Moreau, "Behavioral Objectives; Analysis and Application," *Accountability and the Tracking of English*, ed. Henry Maloney (NCTE 1972).

Course outline provided
by English Dept.

Advanced Effective Reading Course Description

I. Objectives:

- A. The student will increase his/her rate of speed.
- B. The student will demonstrate improvement in reading comprehension.
- C. The student will develop his/her vocabulary.
- D. The student will develop the idea of reading for a specified purpose.
    - 1. Entertainment
    - 2. Details
    - 3. Main idea, etc.

II. Activities

- A. Increase rate of speed
    - 1. Recognition exercises
    - 2. Sight words: common errors
    - 3. Phrase reading exercises - eye span
    - 4. Cessation of regressive movements - controlled reader

- B. Improve reading comprehension
    - 1. Word meaning exercises
    - 2. Phrase meaning exercises
    - 3. Sentence meaning exercises
    - 4. Idea reading exercises
    - 5. Novel (in class)
        - a. main idea-plot development
        - b. details - sequence of events
    - 6. Textbook - SQR_3 (choice of book determined by class registration)
        - a. formulate questions
        - b. read to answer specific question (purpose)
    - 7. Magazine articles
        - a. determine number of words
        - b. speed read (timed)
        - c. formulate questions
        - d. exchange articles - answer specific questions
    - 8. Various selected chapters and articles from text in class.

- C. Vocabulary Development
    - 1. Dictionary usage
        - a. multiple meanings
        - b. phonetic respelling
        - c. pronunciation key
        - d. guide words
    - 2. Use of structural analysis
        - a. prefixex - suffixes
        - b. syllabication
        - c. root words
    - 3. Use of context clues
        - a. explanation clues
        - b. definition clues
        - c. synonym clues
        - d. antonym clues
        - e. general meaning of the passage
    - 4. Notebook
        - a. sentences confirming comprehension of new word (required)
        - b. pictures, graphs, etc. (optional)

D. Specify Purpose:
  1. Skimming
  2. Scanning
  3. Studying

III. Materials:

A. Miller, Lyle; Developing Reading Efficiency

B. Miller, Lyle; Increasing Reading Efficiency

C. Witty, Paul; How to Become a Better Reader

D. Witty, Paul; How to Improve Your Reading

E. Nelson - Denny Tests, Forms A and B

F. Magazines - Ludington News

G. Textbooks for other classes

H. Novels (Library, paperbacks)

I. Controlled Reader (EDL)

J. Witty, Paul; Developing Your Vocabulary.

IV. Evaluation

A. Nelson-Denny pretest, Form A, to determine comprehension and rate of students at beginning of semester.

B. Periodic tests:
  1. Syllabication
  2. prefixes - suffixes
  3. vocabulary
    a. definition
    b. spelling
  4. SQR_3

C. Daily Journal Log sheets to measure rate of reading; number of pages per fifteen minute times session.

D. Book review form sheets to measure comprehension.

E. Record book of timed exercises in sequence maintained by each student.

F. Nelson-Denny post test, Form B, is to determine improvement of comprehension and rate of students at conclusion of semester activities

G. Weekly testing on assigned vocabulary.

ADVANCED EFFECTIVE READING Phases 3, 4.

COURSE OBJECTIVES AND INSTRUCTIONAL METHODS:

1. By the end of the course, students will be able to increase their rates of speed in reading, as measured by minimum criteria on an objectives-referenced test.

   1.1 Students will be able to recognize words and phrases with increased speed given exercises using recognition phrases.

   1.2 Students will be able to recognize common words accurately by sight.

   1.3 Students will be able to increase eye span through phrase reading exercises.

   1.4 Students will be able to cease regressive eye movements through given exercises on the controlled reader.

2. By the end of the course, students will be able to demonstrate improvement in reading comprehension, as measured by minimum criteria on an objectives-referenced test.

   2.1 Students will be able to select correct synonyms or antonyms and fill in correct answers given word-meaning exercises.

   2.2 Students will be able to select correct synonyms or antonyms and fill in correct answers given phrase-meaning exercises.

   2.3 Students will be able to select correct responses given sentence-meaning exercises.

   2.4 Students will be able to produce correct responses given idea-reading exercises.

   2.5 Students will be able to point out main ideas, plot development and details given novel reading in class.

   2.6 Students will be able to use the SQR_3 technique to formulate and answer specific questions using various textbook exercises.

   2.7 Students will be able to determine number of words in an article, formulate questions and answers, and adjust rate to purpose given magazine articles to read.

3. By the end of the course, students will be able to demonstrate increased vocabulary development, as measured by minimum criteria on an objectives-referenced test.

   3.1 Students will be able to point out multiple meanings, phonetic respelling, pronunciation key and guide words given exercises in dictionary usage.

   3.2 Students will be able to identify and use prefixes, suffixes, syllabication and root words given exercises in structural analysis.

3.3 STUDENTS WILL BE ABLE TO USE EXPLANATION, DEFINITION, SYNONYM, ANTONYM AND GENERAL MEANING OF THE PASSAGE CLUES GIVEN EXERCISES IN CONTEXT CLUES.

3.4 STUDENTS WILL BE ABLE TO PRODUCE A NOTEBOOK WITH SENTENCES CONFIRMING COMPREHENSION OF NEW WORDS, (PICTURES, GRAPHS, ETC., ARE OPTIONAL).

4. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO SPECIFY THE PURPOSE FOR WHICH THEY READ, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

4.1 STUDENTS WILL BE ABLE TO APPLY THE TECHNIQUE OF SKIMMING WHERE ADVANTAGEOUS.

4.2 STUDENTS WILL BE ABLE TO APPLY THE TECHNIQUE OF SCANNING WHERE ADVANTAGEOUS.

4.3 STUDENTS WILL BE ABLE TO APPLY STUDY TECHNIQUES WHERE ADVANTAGEOUS.

MATERIALS UTILIZED:

Developing Reading Efficiency
Increasing Reading Efficiency
How to Become a Better Reader
How to Improve Your Reading
Developing Your Vocabulary
Nelson-Denny Tests (Forms A and B)
Magazines
Textbooks for other classes
Novels
Controlled Reader

BEST COPY AVAILABLE

EVALUATION:

EVALUATION WILL BE DONE OBJECTIVELY THROUGH USE OF NELSON-DENNY PRE- AND POST TESTS, PERIODIC TESTS ON SYLLABICATION, PREFIXES, SUFFIXES, VOCABULARY DEFINITION AND SPELLING, SQR_3 TECHNIQUE MASTERY AND RECORDS OF RATE INCREASES, AND SUBJECTIVELY THROUGH BOOK REVIEW FORMS.

Course outline provided
by English Dept.

Composition -- Phase 4 (Revised)

Objectives:

1. The student will apply rules of correct usage.
2. The student will demonstrate increased vocabulary in preparation for college level demands.
3. The student will distinguish between sub-standard, standard and scholarly language, between oral and written communication and will use effectively standard and scholarly language and written communication.
4. The student will demonstrate the ability to write clear sentences and well organized, logically developed paragraphs.
5. The student is able to identify types of writing--description, narration and exposition.
6. The student will construct well developed expository themes. (Exposition is understood to include argumentative and critical essays.)
7. The student will construct a term paper that is structurally correct.

Activities:

1. The teacher will provide models of correct usage, the student will do exercises and discussions will ensue.
2. The teacher will introduce word structure and new words and the student will use the words in exercises that will facilitate his mastery of them.
3. The teacher will provide models of the levels of language and types of communication, will help the student recognize the differences and will help him incorporate this understanding into his writing.
4. The teacher will provide models and instruction pertinent to teaching sentence and paragraph structure and the student will practice construction of them.
5. The teacher will provide models and instruction in types of writing and students will write appropriate kinds of paragraphs.
6. The teacher will provide models and instruction in the composition of the expository essays and students are required to write essays in all areas.
7. The teacher will provide instruction in:
   a) Selection of topic
   b) Proper researching
      1) Locating material
      2) Careful note taking
   c) Organization--outlining
   d) Utilization of style manual(s)
      1) Footnoting
      2) Bibliography

Evaluation:

1. Exercises will be graded on accuracy.
2. Objective tests will be used to appraise growth in vocabulary.
3. The teacher will check written assignments and point out weaknesses.
4. through 7. The teacher will subjectively grade papers on content and/or mechanics to determine student's progress and success.

Materials:

1. Conlin-Herman Texts
2. Warriner Texts
3. Supplementary materials--Essays, Term Paper Manuals, Vocabulary Books, Dictionaries, Thesauri

COMPOSITION, PHASE 4.

COURSE OBJECTIVES AND INSTRUCTIONAL METHODS:

1. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO WRITE IN RESPONSE TO STATED CONDITIONS, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

    1.1 GIVEN A SAMPLE APPLICATION FORM FOR EMPLOYMENT, STUDENTS WILL BE ABLE TO COMPLETE THE FORM, SUPPLYING THE REQUISITE PERSONAL DATA.

    1.2 GIVEN A SAMPLE APPLICATION BLANK FOR A DRIVER'S LICENSE IN THE STATE OF MICHIGAN, STUDENTS WILL BE ABLE TO COMPLETE THE FORM, SUPPLYING THE NECESSARY INFORMATION.

    1.3 GIVEN A SAMPLE UNITED STATES CENSUS FORM, STUDENTS WILL BE ABLE TO WRITE THEIR RESPONSES TO THE INQUIRIES.

    1.4 GIVEN FOUR CARTOONS OR PHOTOGRAPHS SHOWING PEOPLE IN UNUSUAL OR HUMOROUS SITUATIONS, STUDENTS WILL BE ABLE TO WRITE A CAPTION FOR EACH PICTURE.

2. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO WRITE COMPILATIONS OF FAMILIAR INFORMATION, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

    2.1 STUDENTS WILL BE ABLE TO WRITE A RESUMÉ OF THEIR OWN LIFE, EDUCATION, APTITUDES AND INTERESTS AS PART OF AN APPLICATION FOR EMPLOYMENT.

    2.2 STUDENTS WILL BE ABLE TO WRITE A SET OF INSTRUCTIONS, DIRECTING SOMEONE FROM ONE LOCATION TO ANOTHER.

    2.3 STUDENTS WILL BE ABLE TO WRITE A CLASSIFIED ADVERTISEMENT USING FIFTEEN WORDS OR LESS OFFERING FOR SALE AN OLD BICYCLE OR OTHER UNWANTED POSSESSION.

    2.4 STUDENTS WILL BE ABLE TO WRITE A LETTER OF INQUIRY TO A MAIL ORDER HOUSE ASKING FOR MORE INFORMATION ABOUT A CATALOG ITEM.

3. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO WRITE FUNCTIONAL SELECTIONS, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

    3.1 GIVEN A HYPOTHETICAL SITUATION WHEREIN THE STUDENTS' CONGRESSMAN HAS ANNOUNCED THAT HE FAVORS YEAR-AROUND SCHOOLING FOR ALL STUDENTS, STUDENTS WILL BE ABLE TO WRITE THE CONGRESSMAN A LETTER GIVING THEIR OPINIONS.

    3.2 GIVEN A HYPOTHETICAL SITUATION WHEREIN A FRIEND HAS HAD CONSIDERABLE TROUBLE WITH HIS NEW 1974 SUPER WEASEL WHICH HIS LOCAL DEALER HAS REFUSED TO FIX UNDER THE WARRANTY, STUDENTS WILL BE ABLE TO WRITE TO THE PRESIDENT OF WEASEL MOTORS MAKING A FORMAL COMPLAINT.

    3.3 STUDENTS WILL BE ABLE TO WRITE AN ESSAY, GIVING THEIR OPINION(S) ABOUT AN ISSUE WHICH IS OF CONCERN TO MANY PEOPLE (E.G., BUSING, INFLATION, THE GENERATION GAP, DISHONESTY IN GOVERNMENT, THE EDUCATIONAL SYSTEM, ETC.)

4. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO WRITE SOCIAL AND PERSONAL SELECTIONS, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

   4.1 STUDENTS WILL BE ABLE TO WRITE TO A FRIEND IN A DISTANT CITY, TELLING HIM OR HER ABOUT CURRENT PERSONAL EVENTS OR IDEAS.

   4.2 STUDENTS WILL BE ABLE TO WRITE ABOUT PERSONAL FEELINGS (LOVE, HATE, ENVY, FEAR, GREED, ANGER, ETC.) USING ANY MODE OF EXPRESSION THEY WISH: POEM, ESSAY, SONG, STORY, LETTER, ETC.

   4.3 STUDENTS WILL BE ABLE TO WRITE A LETTER TO A RELATIVE ASKING FOR FINANCIAL ASSISTANCE.

   4.4 STUDENTS WILL BE ABLE TO WRITE AN EXAMPLE OF A JOURNAL ENTRY, TELLING ABOUT SOMETHING SPECIAL, UNUSUAL OR INTERESTING THAT HAS HAPPENED WITHIN THE PAST FEW WEEKS.

5. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO SELECT AN IDEA AND DEVELOP IT INTO A SPECIFIED MODE OF DISCOURSE, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

   5.1 STUDENTS WILL BE ABLE TO WRITE THEIR IDEAS IN SEQUENCE (TEMPORAL, SPACIAL, EMPHATIC, EPISODIC).

   5.2 STUDENTS WILL BE ABLE TO WRITE A SELECTION WITH INTRODUCTION, BODY AND SUMMARY.

   5.3 STUDENTS WILL BE ABLE TO USE ILLUSTRATIONS, DETAILS, ANECDOTES OR EXAMPLES TO SUPPORT THEIR MAJOR IDEAS.

   5.4 STUDENTS WILL BE ABLE TO DEVELOP A RESEARCH PAPER ACCORDING TO PRESCRIBED STANDARDS (E.G., SELECTION OF TOPIC, PROPER RESEARCHING ORGANIZATION, OUTLINING, UTILIZATION OF STYLE MANUALS).

6. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO UTILIZE APPROPRIATE CAPITALIZATION IN THEIR OWN WRITING, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

7. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO PUNCTUATE THEIR OWN WRITING AS AN AID TO MEANING, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

8. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO PROOFREAD THEIR OWN WRITING AND IDENTIFY PUNCTUATION ERRORS, CAPITALIZATION ERRORS, AND MISSPELLINGS, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

9. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO EMPLOY STANDARD ASPECTS OF USAGE IN FORMAL WRITING (E.G., SUBJECT-VERB AGREEMENT, PRONOUN-ANTECEDENT AGREEMENT, VERB AND ADVERBIAL FORMS), AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

10. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO EMPLOY THE LEVEL OF USAGE APPROPRIATE TO A NON-FORMAL AUDIENCE SITUATION (E.G., NOTES, DIRECTION), AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

11. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO COMMUNICATE WITH PRECISION IN WRITING (FREE OF AMBIGUITY, REDUNDANCE, UNNECESSARY LANGUAGE), AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

12. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO WRITE WITH A RANGE AND VARIETY OF SENTENCE STRUCTURES APPROPRIATE TO A SPECIFIED AUDIENCE AND SITUATION, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

13. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO AMPLIFY AND CLARIFY MEANING BY USING EXPRESSIVE AND FIGURATIVE LANGUAGE IN THEIR WRITING, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

13.1 STUDENTS WILL HAVE INCREASED THEIR WRITING VOCABULARIES.

14. BY THE END OF THE COURSE, STUDENTS WILL VALUE CLARITY IN THEIR OWN AND OTHERS' WRITING, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

14.1 STUDENTS WILL VOLUNTARILY ATTEMPT TO IMPROVE THEIR WRITING SKILLS.

14.2 STUDENTS WILL SOLICIT REACTIONS TO THEIR WRITING.

14.3 STUDENTS WILL VOLUNTARILY PARTICIPATE IN DISCUSSIONS OF ALTERNATE WAYS OF WRITTEN EXPRESSION.

14.4 STUDENTS WILL VOLUNTARILY PARTICIPATE IN DEFINING CRITERIA FOR EVALUATING WRITING.

15. BY THE END OF THE COURSE, STUDENTS WILL VALUE USING WRITTEN LANGUAGE, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

15.1 STUDENTS WILL WRITE AS A VOLUNTARY, SELF-INITIATED ACTIVITY.

15.2 STUDENTS WILL VOLUNTARILY SHARE THEIR WRITINGS WITH OTHERS.

15.3 STUDENTS WILL EXPERIMENT WITH DIFFERENT FORMS AND MODES OF EXPRESSION, E.G., PUZZLES, PUNS, POETRY.

16. BY THE END OF THE COURSE, STUDENTS WILL VALUE THEIR PERSONAL WRITINGS AS A MEANS OF SELF UNDERSTANDING, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

16.1 STUDENTS WILL USE WRITING AS A METHOD OF CLARIFYING THEIR IDEAS AND FEELINGS.

16.2 STUDENTS WILL USE WRITING TO COMMUNICATE WITH THEMSELVES, E.G., DIARIES, PERSONAL LOGS, JOURNALS, PUBLIC OR PRIVATE REACTIONS TO ISSUES.

16.3 STUDENTS WILL FEEL GRATIFICATION AT THE ACCEPTANCE AND RECOGNITION OF THEIR WRITTEN EFFORTS.

MATERIALS UTILIZED:

1. Conlin-Herman and Warriner Textbooks
2. Supplementary Texts - Essays, Term Paper Manuals, Vocabulary Books, Dictionaries, Thesauri

EVALUATION:

Evaluation will be done objectively through quizzes on material covered and subjectively on the completeness and quality of writing assignments.

Course out line provided by English Dept.

Humanities

Objectives:

Humanities are generally defined as those branches of learning concerned with human thought (as distinguished from the sciences): literature, philosophy, the performing and fine arts. The aim (or goal) of humanities is to center attention on the total life of man, to liberate and cultivate man in the total arts of living, and to distinguish with some degree of sharpness--between man and nature. At present less than one-fourth of each work-week is spent in actual work (i.e. his paying vocation). The humanities address themselves to the total of man's life--in order for it to have more significance to him and relevance to that world of which he is a part.

Activities and Materials:

We will use resources both in and outside of school to afford students opportunity to gain personal acquaintance with the various arts. Field trips to museums and galleries and theatres and visits by persons actively engaged in music, writing, art and/or architecture.

Books: Homes's Iliad, Arts and Ideas; Jung's Modern Man in Search of a Soul, Greek Art; The Paideia; recordings and film strips also art and music teachers participate in this class.

Evaluation:

Evaluation is based on free classroom discussion and one written in-depth paper and thought journal.

Note: Phase 4 students only.

HUMANITIES PHASE 4

COURSE OBJECTIVES AND INSTRUCTIONAL METHODS:

1. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO RECOGNIZE THE INTERRELATEDNESS OF PHILOSOPHY, LITERATURE, AND THE PERFORMING AND FINE ARTS, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

2. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO RECOGNIZE THE TOTAL LIFE OF MAN, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

3. BY THE END OF THE COURSE, STUDENTS WILL BE LIBERATED AND CULTIVATED IN THE ART OF LIVING, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

4. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO DISTINGUISH BETWEEN MAN AND NATURE, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

5. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO HAVE MORE MEANING AND VALUE IN THEIR LIVES, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

6. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO RELATE TO THE WORLD IN WHICH THEY LIVE, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

7. BY THE END OF THE COURSE, STUDENTS WILL HAVE PERSONAL ACQUAINTANCE WITH THE VARIOUS ARTS THROUGH FIELD TRIPS TO GALLERIES, MUSEUMS, THEATRES, AND THROUGH VISITS BY PERSONS ACTIVELY ENGAGED IN CREATING MUSIC, LITERATURE, ART AND/OR ARCHITECTURE, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

MATERIALS UTILIZED:

THE ILIAD - HOMER
MODERN MAN IN SEARCH OF A SOUL - JUNG
THE PAIDEIA
MOVIES AND FILMSTRIPS AND RECORDINGS
THE EXPERTISE OF ART AND MUSIC TEACHERS

EVALUATION:

EVALUATION WILL BE DONE SUBJECTIVELY ON GENERAL CLASSROOM DISCUSSION, STUDENT-LED DISCUSSION, ONE IN-DEPTH PAPER, AND A "THOUGHT" JOURNAL.

Course outline provided
by English Dept.

Mass Communications: Filming & Broadcasting Activities

Purpose: An elective designed to provide students interested in filming and broadcasting with a learning experience through an activity in either radio or television.

Mass Communications--discusses the following points:

1. The nature of broadcasting media; 2. The dimensions of television and radio; 3. What television and radio convey to the American people; 4. Their effects on us and our way of doing things.

Activities:

1. Radio--an opportunity to visit WHUR--Carrier Current, which serves Ypsilanti, Ann Arbor area.
2. Television--an opportunity to participate in television productions on WSDA-TV, a campus closed-circuit TV station which telecasts for two hours each week.
3. Research--an opportunity to assist in broadcasting research

Text:

1. Roger Larson and Ellen Meade, Young Filmakers, (E.P. Dutton & Co., Inc., New York, 1969, 3rd Edition, Feb. 1971)
2. Edward Stashoff and Rudy Bretz, The Television Program, (New York, Hill & Wang, 1968, 4th Edition)
3. Media & Methods, Exploration In Education.

Course Requirements:

1. Each student muse engage in at least three lab assignments.
2. At least one hour must be devoted to an activity each week.
3. Each Friday, you MUST turn in an activity form describing the work you have done during the preceding week. These forms should be signed by the appropriate student supervisor and are to be turned in to Mr. Gorski for television activities or for radio activities. No credit will be given if these activity sheets are not in on time. THIS IS YOUR RESPONSIBILITY.
4. Although these will be formal class meetings and examinations your semester grade will be based on both the quality and quantity of work done during the term.
5. This is a laboratory course. . .you are expected to conduct yourself in a professional manner.

Grading:

Quizzes: 10%
Exams: 40%
Final Film Project: 50%

This course is designed for junior and senior students, phases 2-4

MASS COMMUNICATIONS: FILMING AND BROADCASTING ACTIVITIES PHASES 2, 3, 4.

COURSE OBJECTIVES AND INSTRUCTIONAL METHODS:

1. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO RECOGNIZE THE NATURE OF BROADCASTING, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

1.1 STUDENTS WILL BE ABLE TO VISIT STATION WHUR--CARRIER CURRENT.

1.2 STUDENTS WILL BE ABLE TO PARTICIPATE IN TELEVISION PRODUCTIONS ON STATION WSDA-TV.

1.3 STUDENTS WILL BE ABLE TO ASSIST IN BROADCASTING RESEARCH.

2. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO RECOGNIZE THE DIMENSIONS OF TELEVISION AND RADIO, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

3. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO RECOGNIZE WHAT TELEVISION AND RADIO CONVEY TO THE AMERICAN PEOPLE, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

4. BY THE END OF THE COURSE, STUDENTS WILL BE ABLE TO DISTINGUISH THE EFFECTS OF TELEVISION AND RADIO ON US AND OUR WAY OF DOING THINGS, AS MEASURED BY MINIMUM CRITERIA ON AN OBJECTIVES-REFERENCED TEST.

MATERIALS UTILIZED:

YOUNG FILM MAKERS
THE TELEVISION PROGRAM
MEDIA AND METHODS

EVALUATION:

EVALUATION WILL BE DONE OBJECTIVELY THROUGH QUIZZES AND EXAMINATIONS, AND SUBJECTIVELY ON THE BASIS OF A FINAL FILM PROJECT.

Lesson Plans for a Humanities Based Curriculum

by Sarah M. Williams

The courses which I have produced in this project are, of necessity, extremely idealistic. Since I am not currently involved in teaching, I am planning without the restraints of budget limitations, curriculum supervisors, and administrative or parental pressure. The courses have never been tried out in a class, so I have no idea that they would be accepted with any enthusiasm by students. I am planning purely on the basis of what I, as a student only one year away from high school, would have found interesting, with a firm idea in mind of what I, as a future educator, should strive to achieve in my classrooms.

I have learned an incredible amount this summer. I have also questioned priorities and come a long way toward the development of my own "philosophy of education." The basic problem which I have encountered is this: What is a teacher's responsibility to her students? Is it to make sure that they can write a correct sentence and quote the appropriate Shakespeare for any occasion? Is it to see that they have read the "right" books, regardless of how interesting or valuable they might be? Or is it to try to help today's young people discover some sense of who they are and what their place in the world will be? In the classrooms of today, the latter objective is by far the most important.

The courses which I have developed this summer reveal the two areas in which I feel that the need for this type of study is the most pressing. The first explores the world of "The Future" and is planned to help the student begin to think in terms of tomorrow. The second is entitled "Understanding Man: Diversity and Similarity" and attempts to promote racial acceptance through cultural study.

Students have been drilled in grammar since the first grade and there is ample time for the discovery of Shakespeare. The thing for which there is not ample time is the achievement of self-awareness. Shakespeare is not a prerequisite for effective adulthood, but knowledge of self is. And the ability to work with other people is. And the capacity to function in the world of tomorrow is.

Resting on this premise, then, I present my courses, however imperfect. I hope that someday I will have the chance to try them out on a group of students.

THE FUTURE

This is a course which is designed to help the student look toward tomorrow and become a person who can cope with "Future Shock" and all of its implications. The unit looks first at the blunt reality of tomorrow, largely from a social science viewpoint. Then the course turns to views of tomorrow as expressed through literature and art.

Using Alvin Toffler's idea, science fiction is used to initiate the course. The focus then turns to a study of the social problems which the world must solve if there is to be a tomorrow.

The second section takes a more optimistic turn, as the direction shifts to modern art, music, and literature. The theme of Utopia will be discussed in each of these genres.

The lesson plans cited here are for one quarter, or eight weeks of study. The first section of "The Future" could be taught at almost any level of high school. However the literature which is used in the second section steers it towards a higher track student, but this could be easily varied without changing the focus.

Perhaps the most valuable resource which is available for a course of this nature is the Scholastic Literature Unit Tomorrow: Science Fiction and the Future (Alan L. Madsen; New York: Scholastic Book Services, 1973). This kit contains an anthology of science fiction short stories, a student log containing excellent composition and discussion ideas, copies of 15 full length books of science fiction, (including 1984, by George Orwell; Brave New World, by Aldous Huxley; and 2001: A Space Odyssey, by Arthur C. Clarke), a complete teacher's notebook of lesson plans, posters, and a set of Ditto Masters.

"English 342": The Future

WEEK I: Introduction to the future through science fiction. text: Tomorrow:Science Fiction and the Future (from Scholastic kit) Student log sections 12,13, 17, and 23 from kit for writing and discussion. Allow students to help prepare a course reading list to use for extra credit.

WEEK II: Assignment: Read one of the books on the reading list, then find a factual or supplementary article which corresponds to it. The purpose of this is to show that the future confronts us every day, so science fiction will not be thought of as merely good stories. supplementary texts: Chapter 5, Man the Myth-Maker (W.T. Jewkes and Northrop Frye; New York: Harcourt, Brace, and Jovanovich, Inc., 1973); Chapter 5, A World Elsewhere: Romance (W.T.Jewkes and Northrop Frye; New York: Harcourt, Brace, and Jovanovich,Inc., 1973)

WEEKS III and IV: The problems of today which will help determine the future. Filmstrips: "Alienation and Mass Society", "Food: Will there be Enough?", "The Power and Energy Crisis: Technological Challenge of the Future", "People in Motion: The Transportation Dilemma", "Where we Live: Regional Planning and the Housing Crisis", "Air Pollution", "Water Pollution", (the last two are multi-media sets), "Organ Replacements", "Computer Revolution", (Scott Education); and "Overpopulation" (Society for Visual Education, Inc.)

WEEK V: Modern Art and Music. Mechanization and Social Realism as expressed in painting and sculpture; The 12-tone system and computerized music, the environment as music. Illustration with prints and recordings. Films:"Meaning in Modern Painting" I and II (Encyclopaedia Britannica Educational Corporation)

WEEK VI: Modern poetry. recordings: "An Album of Modern Poetry" Vols. I,II, and III. (Listening Library) Students asked to bring in current song lyrics which express views about the world of tomorrow.

WEEK VII: The theme of Utopia as it has appeared in the arts studied in the class. Reading and discussion of "Waiting For Godot" by Samuel Becket. What does the future hold? Can Man afford to be optimistic? Will Man survive?

WEEK VIII: Introduction to the principles of Future Shock. What kind of people must we become in order to cope? Discussion questions from Scholastic kit: "What do you think about most when you think about the future?" "Do you dread the future?" Extensive writing and discussion.

UNDERSTANDING MAN: DIVERSITY AND SIMILARITY

This course is designed primarily to create in the students a greater awareness and appreciation of cultural diversity as it is found in this country. The curriculum has three major points of focus: diversity in the world, similarity within diversity, and my place in a diversified world.

The first section of the unit looks at as much diversity as possible- at music and art, systems of thought and language, - the cultures of American Indians, American Blacks, Chicanos, Southern Appalachians, as well as "ordinary" people in the United States. In addition, study is included of the major mythological systems of the world.

Incorporated into this study is an especially intensive unit on the culture of Southern Appalachia, an inclusion which deserves further explanation. My home is in the foothills of the Blue Ridge Mountains in northern Georgia. We are only about an hour's drive away from the school where "Foxfire" was written, from the river where the film "Deliverance was made, in short, from the richness of the Appalachian culture. But I have been shocked to discover over the past two or three years the number of people living with me in this area who know nothing of the lives of the people living so close to them. Therefore, an intensive unit about this area has been built into this course, in an attempt to increase the students' awareness about their home.

The second focus of this course attempts to bring everything back together in a study of the similarities of man. This will be developed on the basis of themes - common views of life and death, love, war, and immortality as expressed in mythology, art, and music. Social problems of this country will be explored with the help of audiovisual media.

The third, and perhaps the most important section of the course concerns itself with the question "Who am I and what is my place in this world?" Students will be encouraged through writing, discussion, and projects to discover some sense of their own identity, and their place in the midst of the diversity which they have just studied.

The resources which are available for this course are endless, therefore my list is not by any means complete. But one resource has not been overlooked- that of the student himself. This applies especially to the unit on Black Americans. The black students in the class will be consulted during the specific planning of those two weeks of study, and to a large extent, they will teach the class during that time. As the course is designed to promote cultural appreciation, these students are the ones who must decide what things should be chosen to represent their way of life. As far as possible, other students will be consulted in this way throughout these units, for those who have lived in a culture are the ones who are most capable of describing it.

This then is "English 458": Understanding Man: Diversity and Similarity. The course is planned on an intermediate high school level, and I believe that it could be used effectively in a non-tracked class. It is planned for a sixteen-week semester, which allows time for necessary administrative tasks, assemblies, and an examination period.

WEEK I: Introduction and over view of the course; Mythologies-text: Man the Myth-Maker (W.T. Jewkes and Northrop Frye; New York: Harcourt, Brace, and Jovanovich, Inc., 1973) recording:"Heroes, Gods, and Monsters of the Greek Myths" (text by Bernard Evslin; Spoken Arts)

WEEK II: Continuation of above. Additional texts: Chapter 2, A World Elsewhere: Romance (W.T. Jewkes and Northrop Frye; New York: Harcourt, Brace, and Jovanovich, Inc., 1973) and Chapters 5 and 6, Wish and Nightmare (Hope Arnott Lee and Alvin A. Lee; New York: Harcourt, Brace, and Jovanovich, Inc., 1973)

WEEK III: Chapter 4, A World Elsewhere: Romance to lead into discussion of archetypes and the hero in literature. Also: Chapter 3, A World Elsewhere: Romance, and Chapter 7, Wish and Nightmare

WEEK IV: Begin cultural study of American Indian. Review of the history of the Cherokee and Creek Indian tribes in Georgia. Students read and discuss Bury My Heart At Wounded Knee (Dee Brown; New York: Holt, Rinehart and Winston, Inc., 1971) filmstrip: "The Cherokee Nation of Oklahoma" (Society for Visual Education, Inc.) picture-story study prints: "Indians of the Southeast" (SVE)

WEEK V: Presentation (by black students) on life among Black Americans. Available resources: "Black Contributors to American Culture", "The Black Man's Struggle", "Folk Songs of South Africa", (SVE recordings); "Poems from Black Africa" (recording, Caedmon) "Beyond the Blues: American Negro Poetry" (Argo recording), "Black Pioneers in American History"(Caedmon recording), Filmstrips: "The Reverend Dr. Martin Luther King, Jr.", "Black Folk Music in America", "Discovering Black Africa", "Black People in the New South", "Atlanta, Georgia: Progress and Problems" (SVE) and "The Glory of Negro History" (Folkways recording).

WEEK VI: Continuation of above. Study of Black English. texts: dialect sections, The Language of Man, Vols. 5 and 6 (Joseph Fletcher Littell, ed.; Evanston, Ill.: McDougal and Littell, 1971); Chapter 10, The Dynamics of Language, Vol. 2; (Allan A. Glatthon, Charles W. Kreidler, Ernest J. Heiman; Lexington, Mass.: D.C. Heath, 1971); Discovering American Dialects (Roger Shuy; NCTE, 1967); recording: "Americans Speaking" (John Muri and Raven McDavid; NCTE, 1967

WEEK VII: Discussion of life among the poor. Filmstrips: "Portrait of a Minority: Spanish-speaking Americans" (Scott Education), "The Roots of Our Urban Problems", "The Housing Crisis", "People in Poverty", "The Spanish-Americans of New Mexico", "California Conflict: Migrant Farm Workers", "Cuba and Its Refugees" (SVE)

WEEK VIII: Continuation of above. Discussion of common problems of the poor. Topics for writing and discussion: Institutional Discrimination, Forced Sterilization, Welfare. Illustrate with current magazine articles.

WEEK IX: Study of Southern Appalachia. Project requirement: Reproduce something from The Foxfire Book or Foxfire 2.* Filmstrip:"Southern Appalachia: An Area Left Behind" (SVE) Basic aspects of the culture, and historical backgrounds.

WEEK X: Specific aspects of the culture: Folk songs, classes on Mountain Square Dance and Buck-Dance. Begin project presentation. Poetry of Byron Herbert Reese.

WEEK XI: Field trip to mountains. Visit Rabun Gap. Find shops which sell mountain crafts. If possible, organize a cultural fair for the school to display projects and authentic crafts, with poetry readings, song and dance demonstrations.

WEEK XII: The culture of Suburbia. Read and discuss The Graduate. Begin a discussion of values.

WEEK XIII: Continuation of discussion of values. Filmstrips: "Our Elders: A Generation Neglected", "Alienation and Mass Society" (Scott Education)

WEEK XIV: Where do I fit in? filmstrip: "The Changing Role Of Women" (Scott Education) Discussion of changing roles in society.

WEEK XV AND XVI: Presentation of my "Who Am I?" box and assignment of theirs. Devoted to writing and discussion of problems students have encountered, and what the future holds for them.

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*Note: by Eliot Wiggington; Garden City, N.Y.: Doubleday and Co., Inc., 1972 and 1973

Excerpts from an English Teaching Workbasket: A Curriculum Project

by Zema Jordan

I. Some Innovative, Humanistic Ways of Looking at English Teaching
  A. The Photographic Essay
  B. Grouping That Grasps
  C. Music As an Entry into Poetry Teaching
  D. Vocabulary Vim
  E. A Fiction Yardstick
  F. Getting a Grip on a Guided Reading Lesson
  G. Humanizing Teaching by First Determining a Student's Learning Style
  H. Humanism: Ho—Hum! Finally Focusing on Their Feelings (An Informal Inventory)

II. What the Psycholinguist Has to Say to the English Teacher

III. The RMI—Reading Miscue Inventory (A Linguistic Analysis Process)

IV. Project Summary

V. Bibliography

SOME INNOVATIVE, HUMANISTIC WAYS OF LOOKING AT ENGLISH TEACHING

Success in the classroom today is predicated, in a large measure, upon the extent to which the teacher is willing to generate humanism. Some novel ways of approaching the teaching of English appear below.

I. Use the photographic essay to launch a writing unit or to launch a unit of oral language activities.

You will need a few cameras and film. (Note. The youngsters will be eager to use their own cameras. If your school does not have dark room facilities, the parents will see to it that their youngsters get their film developed in the community.)

Decide on individual themes or group themes. After you have thoroughly prepared your class relative to the purpose and nature of photographic essays, your energetic, imaginative youngsters will have no trouble coming up with suitable themes.

Work in groups or individually, after school or on weekends. Take shots of interesting scenes, people, sights, animals, fowl, etc.

Group photographs on poster board around theme. Let the imagination soar! (Mount photographs in a sequential way so that they readily tell the story. One photograph may be intentionally left out of the sequence to evoke discussion, etc. The youngsters may be permitted to write or talk about their artistic creations.) The student who has almost always felt defeated in English will experience success in this project. Think of the change in a youngster's self-concept that can be triggered by the ego-building aspect inherent in such an assignment!

By photographing doors (a door being a very unlikely object to photograph) I developed a photographic essay and launched a writing unit of unimaginable magnitude. I foresaw the essay as one giving focus to a variety of class discussions: the many types of doors people are likely to pass through during their lifetime, how doors are like people—some lively and receptive, some drab and depressing (the barred doors) and uninviting, some apprehensively inviting (the doctor's office door bearing the bold "come in" sign, etc. I photographed a home door, a supermarket door, a bank door, a department store door, a funeral parlor door, and a church door.

Upon the completion of the essay, I posed several questions for discussion in a junior high school classroom. A poem I created spoke to the state of society that makes barred doors a necessity. (A take-off in the direction of sociological and psychological implications could be done with older youngsters.)

II. Make your classroom less teacher-centered and more pupil-centered and activity-centered by grouping. You— the teacher— get on the sideline and serve as consultant only. (Note. Of course you will do the final evaluation.) Let the students take the lead. Give them a chance!

Before setting up your groups of five or seven youngsters, discuss with them the duties and responsibilities of a group chairman. Believe it or not, they will immediately start to look around with their mind's eye for those in their midst who meet the qualifications. (If you don't believe they can make good choices, let each youngster put his two choices of leaders on a slip of paper; compare their choices with your own.)

My teaching of a media class really lent itself to grouping. These ninth graders were able to explore, in a very significant way, eight forms of media. This could have never been done effectively in the allotted time, using the whole-class approach.

Two forms were drawn up—one form for reporting group progress and one form for the final evaluation— both of which proved to be of unlimited value. The group progress report form was used by the group chairman. Enough copies of this form were made so that each group chairman had a fresh form to use each day. The chairman's utilization of the daily progress report form made his group members feel the need for some daily group input. Through the submitting of the daily evaluations by the group chairmen, the instructor was able to (in conjunction with her observations of the groups) monitor the progress of each group member and subsequently each group. A chairman who experienced difficulty relative to individual participation within his group met with the teacher after school or at another feasible time for suggestions relative to more effective group involvement. The teacher's final evaluation of each group was made on the basis of the daily progress reports coupled with the group's presentation. The teacher permitted the groups to assemble at a date following the last group presentation. The purpose of this coming-together was to share the "fruits of the labor," for each group member's grade appeared on the group evaluation form. Also, comments to the group from the teacher appeared on the back of the form. In many cases these were comments of praise or comments in the form of constructive criticism.

Generate humanism in your classroom by employing grouping that grasps. Sample forms for the effective utilization of groups follow. These forms can be modified to fit various needs.

GROUP PROGRESS REPORT FORM

GROUP #__________

CHAIRMAN____________________________

RECORDER____________________________

DATE______________

TOPIC: ____

	Contribution to Group by Group Members					
NAMES	1	2	3	4	5	(absent)
1.						
2.						
3.						
4.						
5.						

Number 1 represents the greatest contribution.

INSTRUCTOR'S GROUP EVALUATION FORM

GROUP # __________ GROUP PERFORMANCE________

CHAIRMAN: ______________________________

TOPIC: ____

DATE: ______________

Performance of Duties by Chairman:	1	2	3	4	5	EVAL.	(abs.)
Introduces topic to be discussed							
Introduces group members							
Keeps discussion moving smoothly							
Keeps discussion peaceful							
Summarizes after final speaker							
Opens discussion to the class for larger group participation							

Other Group Members	Prep.	Org.	Del.	Eval.	(abs.)

III. Try introducing a poetry unit with music.

Let your next entry into poetry be through music. The heads of thirteen and fourteen year-olds house a repertoire of music from their teen world from which you can draw in moving into that poetry unit you have for so long dreaded to tackle. They will never stop talking about your class period in which they were permitted to listen to their favorite song sung by their favorite recording artist. Duplicate, for example, the lyrics to "Bridge Over Troubled Water" and put a copy into the hand of each youngster; turn on the record player and let them listen to Aretha Franklin sing the lyrics. Breathe a sigh of relief, for you have just turned your youngsters on to poetry! You can now do all that you've always wanted to do with poetry but never had the nerve to try because of all the less-than-complimentary charges that teenagers have brought to bear on poetry. Do a take-off now on how lyric poetry expresses the poet's feelings, emotions, hopes, fears, etc. Let them give you the titles of songs that put them in a certain mood. Permit them to play some of these songs. You have their attention now! You have their interests! Move! Move! Move! Move into all kinds of poetry directions.

IV. Do you have those few youngsters in your class who always manage to whiz through the most difficult assignment and then stare anxiously at you with a glaring expression which, interpreted, says "Now teacher, what am I to do while the others are finishing up?"

Give each of these students a 5x8 index card to which you have affixed to one side "It Pays to Enrich Your Word Power" and to the other side "Answers to It Pays to Enrich Your Word Power" from Reader's Digest. The students will increase their storehouse of words and at the same time get from the back of the card a kind of reinforcement that is so often needed for effective learning. Make sets of these aids (15 or more) so the youngsters will have a variety from which to choose. They are excellent! The youngsters love them!

V. In what kind of meaningful way can your youngster. react to the novel real? Try this yardstick for fiction.

YARDSTICK FOR FICTION

WHAT WAS THE SUBJECT-MATTER CONTENT?

1. Where, and in what period, does the story take place?
2. Who are the central characters?
3. What is the plot about?
4. What are the main sources of interest in this story? (Character development? Setting? The events described? The theme—or central ideas?)

WHAT WERE THE MAIN IDEAS?

1. Does the author, through his characters and plot, make any notable observations about how human beings think and act?
2. How does the author feel about his characters? (Does he like or admire them? If so, for what reasons? Does he condemn them? If so, why?)
3. What view of life does the author seem to have? (Optimistic? Idealistic? Realistic? Pessimistic? Disillusioned?) Explain your answer.
4. For what reasons do you think the author thought this story was worth telling? (To point out a moral? To increase your understanding of other places, other people? Simply to entertain you? To make you think about a probjem that concerns him?)

HOW WELL DID THE AUTHOR DO WHAT HE SET OUT TO DO?

1. Did the author make you feel that his characters could have lived—that his events could have happened? (Was his story true to life?)
2. Did the author sustain your interest throughout—so that you were always eager to know what was going to happen next?
3. Was the author's choice of words vivid and effective? (Did his descriptions make you feel, hear, or see what he was describing?)

WHAT DID THIS READING EXPERIENCE MEAN TO YOU?

1. Did the characters you met help you to understand other people—and yourself—better?
2. Did the ideas expressed in the story leave you with "food for thought"? If so, explain.
3. As a result of reading this story, have you picked up any interests that you would like to investigate further? (Examples: careers, historical periods, personages, countries, social groups.)
4. After reading this story, would you be interested in reading other works by the same author?

VI. To study literature is to study life— to understand how people act in and react to situations encountered in living. Literature, in practically all of its forms, requires reading. Let's not deny twelve, thirteen, and fourteen year-olds the vicarious experiences in literature. Many youngsters have to struggle— yes, literally struggle through the reading of an adventure story. We can remedy the situation. Here's how! We can conduct a guided reading lesson.

OUTLINE PLAN FOR A GUIDED READING LESSON

I. Create the setting.

   A. Establish a background.
   B. Get set for the task— purpose.

II. Stage oral and writing activity.

   A. Write words or phrases on the board as they are used orally.
   B. Have students say the new words.
   C. Have students use words orally in sentences.

III. Do silent reading for a purpose.

   A. Give several questions for use in guided reading.
   B. Move about room giving vocabulary assistance as it is needed by individual students.

IV. Discuss material read silently for correct interpretation.

   A. When necessary have students read certain passages to assure answers and questions.
   B. Recheck vocabulary understanding.

V. Write brief answers to a few pertinent questions.

VI. Apply or use what was read.

Suggest extended reading.

VII. For centuries we have been aware of style in writing, style in speaking, and style in dress. Can we afford to ignore style in learning? If your students have trouble understanding the story you give them to read or difficulty interpreting the chart in the textbook, it might be because they understand better through pictures and objects rather than through words and charts. They have a unique or different learning style.

Learn all you can about your students for maximum teaching effectiveness. Use the informal inventory below to determine each of your pupils' learning style.

DETERMINE YOUR LEARNING STYLE

On each of the lines below is a pair of adjectives or expressions which represents opposites in describing the Senses, Methods, and Materials through which you learn best. On each line, circle the adjectives, etc., that apply to you.

A	B
visual based	aural based
pictures, objects	words, charts
films	books
physical-manipulative objects	verbal-reading material
content-centered	form-centered
concrete-thinking	abstract-thinking
externally oriented	introspective
problem, application-centered	theoretical, abstract-centered
inductive	deductive
short attention span	long attention span
active involvement	passive involvement
present oriented	future oriented
success in learning is very important	success in learning is not so important

VIII. Humanism is partly "feeling with" your pupils—"walking around in their shoes"—and discovering the nature of the burden under which they labor. Find out what's on the mind of the apathetic youngster in the third row. How does he feel about himself? About you—his teacher? About his peers? About the world? Let him get his feelings about people, things, and situations out into the open. Give him and others this informal interest-measuring device.

DIRECTIONS: Complete the following sentences to express how you really feel. There are no right or wrong answers. Put down what first comes into your mind.

1. Today I feel______________________________
2. When I have to read, I______________________________
3. I get angry when______________________________
4. My idea of a good time is______________________________
5. School is______________________________
6. I can't understand why______________________________
7. I feel bad when______________________________
8. I wish teachers______________________________
9. I wish my mother______________________________
10. Going to college______________________________
11. To me, books______________________________
12. People think I______________________________
13. I like to read about______________________________
14. On weekends, I ______________________________
15. I don't know how to______________________________
16. To me, homework is______________________________
17. I hope I'll never______________________________
18. When I finish high school______________________________
19. When I take my report card home______________________________
20. I'd rather read than______________________________

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21. I like to read when______________________________

22. When I read math________________________________

23. I often worry about______________________________

24. Reading science_________________________________

25. I wish someone would help me_____________________

26. I read better than_______________________________

27. The last book I read was_________________________

28. The last time I visited the public library was__________

WHAT THE PSYCHOLINGUIST HAS TO SAY TO THE ENGLISH TEACHER

The psycholinguist speaks to the English teacher through a body of data—psycholinguistics—which focuses on how individuals learn and manipulate their language. The psycholinguist does not propose his discipline to be an approach to teaching, but a theory from which the teacher can draw when he (the teacher) seeks to discover what goes on in the head of a youngster while he is reading. A knowledge of the psycholinguistic theory will make the English teacher more adept in teaching youngsters to manipulate their language in a variety of ways. Each student will come to the English classroom with an innate language capacity with which he was born; on the basis of this capacity, the teacher will constantly build and rebuild systems of language manipulatory experiences for the students.

This writer views the following information about language as having sharable significance for other secondary teachers of English and inserts it here as LANGUAGE GEMS. This information merely approaches a birdseye view of what the psycholinguist has to say to the English teacher.

1. Language is one of the ways by which we organize our thinking.
2. Oral language input is very important to learning. The teacher should encourage students to manipulate their language orally; students learn much from speaking and listening. Taking in information from a variety of sources will result in greater language productivity for the students.
3. Each student has a competence grammar and several performance grammars. The competence grammar—that grammar which everyone has embedded somewhere in his head—is a set of rules composed of sub components (phrase structure, lexical, transformational, semantic, and phonological components); each rule moves from a general level to a more specific level. Performance grammar is the grammar of the moment. It is the overt manifestation of the student's competence grammar. The performance grammar can be affected by fatigue, fear, anger, hostility, etc. This grammar is never perfect. When a teacher teaches, he or she is affecting the student's performance grammar, not competence grammar. The teacher is attempting to move the student's performance grammar closer to his competence grammar.
4. When a student is reading orally, he is decoding print. He decodes print into oral language and oral language into meaning. In oral reading, as well as in silent reading, the reader must process the syntax to the deep structure of language.

5. Deep structure involves the phrase structure rules and the lexical component. When this is interpreted phonologically, it takes on surface structure. The transformational, semantic, and phonological components are brought to bear on the surface structure of language.

6. Language can be divided roughly into receptive control and productive control. The receptive control is more sophisticated and more well-developed than the productive control. A youngster cannot carry out productive control if he does not have an understanding of language. In the receptive control, the youngster is constantly predicting.

7. Students should be given the opportunity to read silently as much as possible. They should be encouraged to speed up their reading. The faster one reads the less attention he pays to details. Since much of the details is redundancy, the reader's comprehension goes up.

8. If a youngster wants to read something, the difficulty of the language becomes very minor.

9. The English teacher has a role in helping students arrive at a self-awareness, an analysis of the world—how it is affecting them, and an analysis of the language in which the world is presented to them. The teacher must be aware of the fact that in order for the students to find out and to know who they are, they must find out and know who other people are. The students should understand that everything one puts around him is an extension of him—a kind of world he builds around himself, his own idio-culture box.

If the major reason for reading is for self-protection and self-awareness, it stands to reason why the English teacher is overly concerned; of all the influences on one's life, it is possibly the English teacher who exerts the greatest on the ultimate, emerged "self.".

THE RMI—READING MISCUE INVENTORY

The Reading Miscue Inventory is a linguistic analysis process founded on the assumptions that each reader brings to the reading process his unique, oral language system; that he approaches each reading task with a sum total of his past experiences; that the language patterns and past experiences of the author are reflected in reading materials written by the author; and that reading is an active language process through which the reader and the text constantly interact.

The teacher, through the RMI, is able to get to the source of much of a student's language difficulty. As the student processes language orally in this individualized performance, the teacher sits and listens, refraining from giving the student help of any kind. Following the reading, the teacher asks the student for a retelling of the story. This is the teacher's way of arriving at the student's assessment of plot and theme. The focus of the teacher must always be on what the student got out of the story, not on what the teacher thinks he should have gotten. The teacher learns to what extent the student's processing of surface structure is moving him to the deep structure of language. The teacher uses the Reading Miscue Inventory Coding Sheet and the Reading Miscue Inventory Reader Profile to, among other things, get a picture of the comprehending score or comprehending ability of the student. The student's strengths and/or weaknesses in the nine categories on the coding sheet will be revealed to the teacher. (For full interpretation of the RMI, see *Reading Miscue Inventory Manual: Procedure for Diagnosis and Evaluation* by Yetta Goodman and Carolyn Burke.) Such a revelation will be useful for future instructional purposes; the teacher will know exactly in what language area the student needs help and to what extent help is needed.

The materials the teacher chooses for RMI can be determined partly on the basis of the teacher's knowledge of the interest of the student. The reading materials should be within the student's experience—something the student knows something about. Difficulty of vocabulary can be taken care of by using material one grade higher than the student's reading score.

SUMMARY

If young people are assisted in their growth towards self-actualization—control of their own lives so that they can make appropriate choices—and if through the reading materials and their manipulatory experiences with the language the students grow in experiences relative to social, emotional, intellectual, and moral needs; then the total project from which these excerpts come will have fulfilled its purpose.

In view of the educational change that is upon us and in view of the extent of existing language research and experimentation, this writer reflects on the massive job of English teachers across the country and echoes the words of a great emancipator of human concerns; for as English teachers, "...we have promises to keep...and promises to keep...and promises to keep..."

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Part II

Bader, Lois A. "Preparing Future Secondary Teachers in Reading," in Journal of Reading, Number 7, April 1972, Pp. 492-495.

Mrs. Bader, who is an instructor at Michigan State University, is discussing a program at MSU which is geared to producing content area teachers who will not see reading instruction as an added burden or as a remedial chore, but will see it as an integral part of their effectiveness as instructors. The strategy involved is to teach the future teachers about reading and to give them an opportunity to apply their skills in the field. The University reading specialist, the field instructor, and the school personnel work together. The specialist provides instruction to the field instructor and school personnel on

1. identification of reading-reasoning skills required by content areas.
2. analysis of reading materials.
3. demonstration of a guided reading sequence.
4. administration and interpretation of a group reading inventory.
5. demonstration of a guided study sequence.
6. application of instructional procedures differentiated by level and skill.
7. application of instructional strategies for reluctant readers.
8. application of instructional strategies for poor readers.

After the directed field experience, the student teacher returns to the University campus for a three-week seminar in secondary reading to refine and extend his skills. At the end of the student teacher's term, the field instructor and the University reading specialist meet to evaluate the program. The project is called the TTT Project—Training of Teachers of Teachers Project.

Carter, Homer L. J. and Dorothy J. McGinnis. Diagnosis and Treatment of the Disabled Reader. Toronto, Ontario: The Macmillan Co., 1970.

This book is designed to help principals and teachers identify and select children with reading difficulties—to determine those who can profit from instruction in the classroom, those who require temporary treatment by the reading therapist, and those in need of clinical study. By reading this book, the classroom teacher can gather much regarding the factors affecting reading performance—physiological, psychological, social, and educational factors. New light will be shed on the problem as the teacher understands a youngster's experiential background, his immediate goals, his way of life. Teaching will then become a greater challenge.

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Part II (Cont.)

Chall, Jeanne S. *Learning to Read: The Great Debate*. New York: McGraw Hill Book Co., 1967.

The author of this book became concerned about the seemingly ineffectiveness of the various methods of teaching children to read that were being used in this country. She obtained a Carnegie Foundation grant and proceeded to critically analyze the existing research on the various "beginning reading approaches". She was mainly concerned with the "how" of beginning reading instruction. The great question which underlies the very nucleus of the book or the debatable question is Do children learn better with a beginning method that stresses meaning or with a method that stresses learning the code? Mrs. Chall examined thoroughly twenty-two approaches to reading that were widely discussed and experimented with from 1962-1963. Naturally many other approaches have appeared since her study, but Mrs. Chall's conclusions have something to say to the classroom teacher today:

1. A researcher can never escape from the influence of the times. As goals change, so must theory, research, and practice in beginning reading instruction.
2. We still have much to learn about the process of learning to read.
3. One has to have a method, even if it serves only as a point of departure.
4. Many classroom teachers have developed methods of their own that are far superior to any that have been investigated and commercially published. In their quiet, unassuming way, classroom teachers are getting results.

DeCamp, David. "Dimensions of English Usage," in *Contemporary English*, edited by David L. Shores. J.B. Lippincott Co., 1972.

DeCamp's view of English teaching is likened unto the work of the surveyor where none of the measurements ever come out exactly right. The English teacher deals in abstractions. The teacher must say this word is better than that one under these circumstances rather than this one *is better* than that one. The linguist, according to DeCamp, sees language as people talking and writing—a complicated profusion of people and circumstances and social mores and sounds and marks on paper. Three present attitudes toward usage which appear simultaneously, according to DeCamp, are absolute, strict usage, the now popular scale that is prevalent in the classroom, and Kenyon's two-dimensional scale, distinguishing functional varieties from cultural levels. DeCamp thinks that we need six dimensions of usage:

1. functional variety or style
2. geographical
3. time
4. age
5. sex
6. cultural level

BIBLIOGRAPHY

Part II (Cont.)

DeCamp, David. "Dimensions of English Usage" (Cont.)

Each of the six dimensions is discussed at length. Dialect cannot be evaluated and compared in terms of logic, but in terms of what is appropriate to the situation. We cannot and must not condemn *ain't* as a word, only its use in cirmumstances where it will evoke social disapproval. We should make "Johnny" bidialectal, able to travel in the country club set without linguistic handicap, yet able to return to his home and friends without alienating them with pretentious manners and speech. We should help "Johnny" climb socially without becoming a snob. In other words, we should minimize the cultural conflict which results from social mobility. The student will inevitably adopt whatever English usage gives him the most status among his peers. The goal of the English teacher, then, is to make the student linguistically aware of himself and of society. When his life produces a need for him to associate with people outside his group, he will make the adjustment in social usage, providing the teacher has given him (beforehand) some understanding of the usage problem.

Fasold, Ralph and Walter Wolfram. "Some Linguistic Features of Negro Dialect," in *Contemporary English*, edited by David L. Shores. Lippincott, 1972.

According to these authors, there are two kinds of differences between standard English and Negro dialect: 1. Differences in pronunciation systems of two kinds of American English: then -den; He walk - He walked 2. Differences that are grammatical in nature: He go - He goes

Rationale: Standard English words ending in a consonant cluster or blend often have the final member of the cluster absent in Negro dialect.

Suffix -s is not part of the grammar of the dialect.

The *s* is absent from the auxiliary *don't* in the present tense, third person singular.

The absence of the *-s* suffix in Negro dialect causes a real problem in language learning when Negro dialect speakers come in contact with standard English speakers. They notice that the standard speakers have *s* on some present tense verbs. They (Negro speakers) use the *s* with subjects other than third person singular. Therefore they end up with I walks, You walks, The children walks. The Negro dialect operates under rules. According to the grammatical rule of his dialect, the Negro speaker says *He walk*; this is correct according to the grammatical rule of his dialect. He uses *walks* with subjects like I not because his grammar calls for this form, but because of a partial learning of the grammer rules of a different dialect.

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Part II (Cont.)

Goodman, Kenneth S. and others. *Choosing Materials to Teach Reading*. Wayne State University Press, 1966.

This book summarizes some basic principles (psychological, sociocultural, educational, linguistic, literary) that are significant for the person who must judge reading materials or for the person who directly or indirectly affects students' reading. According to Goodman, there is a relationship between patterns of human development and reading ability. The social environment in which a child is reared and the behavior patterns shaped by it are significant in determining his self-concept and his attitudes toward the world. Language is a result of social influences. A child learns the language patterns of the primary group—the family. Predominant values and attitudes of a given social class are transmitted by the parent. Values develop as individuals interact with their environment. The variety of experiences that a youngster has shapes and molds his value structure. Quality of experience is far more important than quantity. Writing requires aesthetic value and artistic use of language before it is considered literature. Literature should be considered for its content and artistic quality.

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Smith, Frank. *Psycholinguistics and Reading*. New York: Holt, Rinehart and Winston, 1973.

Smith feels that there should be a far greater concentration on understanding the reading process than on technology in order to teach reading. Amassing large quantities of materials is secondary to an understanding of the inter-relationships between language and the thought processes. Smith is not advocating that the classroom teacher discard the methods and practices that might well be termed "old" in light of current research. But he does advocate that the teacher gain some insight into the reasons why those methods proved effective—that is to say some insight into the nature of language and the way children learn and manipulate language. The twelve easy ways to make learning to read difficult that Frank Smith sets forth will immediately amuse effective English teachers, for they will see them as a part of their list of "don'ts" that for years characterized their classroom teaching.

* Goodman, Yetta M. and Carolyn L. Burke. *Reading Miscue Inventory Manual: Procedure for Diagnosis and Evaluation.* New York: The Macmillan Company, 1972.

This 133-page manual is an excellent coverage of the RMI and the reading process, the use of the RMI, and interpretation of the reader profile. It contains an annotated bibliography and a useful appendix.

______________. *Reading Miscue Inventory Readings for Taping: Procedure for Diagnosis and Evaluation*.

In this 58-page booklet are 11 reading selections geared to a range of interests and difficulty relative to grammatical structure and vocabulary.

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Stalker, James. C. Lecture. Michigan State University English Department, Summer 1973.

Dr. Stalker, a distinguished linguist on the English faculty of MSU, conducted lectures that were informative, interesting, and invigorating. They revealed the depth and breadth of his research and study in the area of psycholinguistics. Much of this writer's knowledge of psycholinguistics—understanding of language theories and models—is due to Dr. Stalker.

Stalker, James C. "Reading Is Non-linear," Article.

In this article the author refers to language as a collection of subsystems, with the language user relying on all subsystems to send or receive his message. The language user uses data from one subsystem to verify or reject a postulation about another system. In order to extract meaning from language, the user makes use of three clues—syntactic, phonic, and semantic—all of which offer roughly the same interpretation. When a child approaches reading he already has a great portion of the language he will encounter in reading in his language model. He samples the language data on the printed page and compares it with the model he already possesses. He uses subsystems to arrive at his meaning. The teacher, through the use of an informal or formal test, can find out which subsystem he is using to arrive at the meaning on the printed page.

Stalker, James C. "The Poetic Dialect: Syntactic Ambiguity," Article.

This article speaks to the major reasons why students have difficulty interpreting poetry. Many students who are faced with the interpretation of poetry have limited vocabularies, limited experience, lack of maturity, dialectal difficulties and dialectal differences from the poet's, and simply cannot understand the language of the poem. The reason that possibly stands at the head of the list is the metaphoric as well as the syntactic manipulation of the language by the poet. If one fails to understand a metaphor, he fails to get the meaning. Metaphors, markers of various kinds, structure of sentences, etc., are blockers of the surface structure for students—the surface meaning. They will never get the deep meaning of the poem until they have mastered the surface meaning. A poet controls his language structure. The syntactic ambiguity and the semantic ambiguity that are so often a part of his poem are very often deliberate and intentional components of the poem's structure.

Wardhaugh, Ronald. Reading: A Linguistic Perspective. New York: Harcourt, Brace & World, Inc., 1969.

This book focuses on recent developments in linguistics, with specific emphasis on the generative-transformationalists' view. The good teacher of reading will learn far more by teaching than by digesting research studies. The book offers the teacher a perspective from which he can view his task.

Preparing the Student for the World of Work

by Alberta Clement

A Humanistic Approach

I. Purpose

1. This course will offer the student many opportunities to interact and share experiences with groups of different backgrounds while studying our rich multi-cultural society.

2. It will also create an educational environment which fosters the development of:
   a. greater self awareness;
   b. greater awareness of the world around him and an appreciation of many cultures;
   c. moral character and a strong sense of responsibility to himself and his fellowman;
   d. effective communication skills.

II. Justification of the Curriculum

From time to time, men in every society are possessed with the fear that their way of life or their very existence is being threatened by the progress of another group. This fear could be lessened if people would not separate or isolate themselves into labeled groups (minority, majority, culturally deprived, etc.). Many of us tend to be certain of our heritage but are suspicious and lack knowledge of the heritage of others. This void often causes disrespect and conflict among groups with cultural differences.

In order to help the student to remain proud of his own heritage but at the same time broaden his knowledge of the heritage of other groups, the teacher must introduce materials which will stress these attitudes:
1. racial understanding;
2. religious acceptance and understanding;
3. ethnic understanding and equality;
4. understanding of geographical differences and mores;
5. belief in the dignity andequality of all men.

The student must also understand that culture is not only personal refinement (art, music, literature, philosophy, etc,).but it also includes man's contributions to his environment. Therefore, the curriculum should be designed in a fashion which encourages individual creativity. The products of the student's creativeness may be displayed so that his peers, his school, and general community may share and grow as a result of his productivity.

Thirdly, the student must be made aware of the need and importance of social controls in a society. A unit on moral responsibility will afford an opportunity for the student to see the need for social controls. The student must also be encouraged to realize that man is responsible for his choices in life. These choices are based upon approximately three factors:

1. the individual self;
2. the social environment;
3. the stand of value.

The products of this interaction involve:

1. man as the center of decision making;
2. the environmental field which structures the occasion for this moral value;
3. the standard of value utilized to justify this decision.

All students should experience the process of making moral choices and seeing through their commitments.

III. Statement of Themes:
- A. There is a need for the student to have a strong sense of self worth.
- B. The student must have an appreciation and understanding of cultural differences.
- C. Why is the quality of good citizenship needed?
- D. Why is acceptance necessary?
- E. How can conflict be resolved?

IV. Objectives:
- A. Attitudes
    1. To recognize the often conflicting attitudes between the different levels of socio-economic groups and between the different ethnic groups.
    2. To attempt to guide the student in his alteration of attitudes toward himself and others in a positive direction.

- B. Skills
    1. To develop and increase the student's ability to read more critically.
    2. To improve the student's ability to express himself creatively through oral and written performances.

Curriculum

I. Phase One
- A. Orientation - to let the student know that the teacher is sensitive to the individual student's needs.
    1. Prepare a friendly introduction of self
    2. Introduction game -
        - a. Place the students into teams of two's.
        - b. Instruct each team to converse for about five minutes.

c. Instruct each team member to introduce his partner to the class.

(Note: The student will not be forced to participate.)

3. Introduce an overview of the curriculum

a. Solicit the students' response to the curriculum - both oral and written responses.

b. Accept students' suggestions as an addition to the tenative curriculum.

4. Present the school's disciplinary code.

a. Give each student a copy.

b. Discuss andanalyze each entry with the students.

c. The students will be encouraged to see the code and its analysis as positive measures to set the climate for their educational growth.

5. Extra-curriculum activities

a. The parents and students will be invited to a social hour.

1. Features of the curriculum and disciplinary code will be discussed.

2. Parents will be invited to offer suggestions for the curriculum and the disciplinary code.

b. A room library will be presented at the social hour.

(1) Students will be encouraged to take books home to read or read them during their opened lab sessions.

(2) There will be several student librarians selected by each class to manage the room library.

(3) Students will be encouraged to loan some of their personal books to the library.

B. Give a general communication skills pretest - oral and written.

II. Phase Two

A. Specific objectives- to instill self awareness and self proud: Individual lessons will be planned which will focuse an a broad view of the cultural groups.

B. Suggested activities

1. Regular student-teacher conferences will be planned.

2. Role playing which will initiate school spirit and student participation in academic and non-academic activities.

3. Self awareness through group dynamics - simulation games.

4. Plan projects which will provide a feeling of self worth on the part of allmembers of the group:

a. Projects for school improvements

(1) Cultural festivals (long range)plans)

(2) Rap sessions - appropriate topics

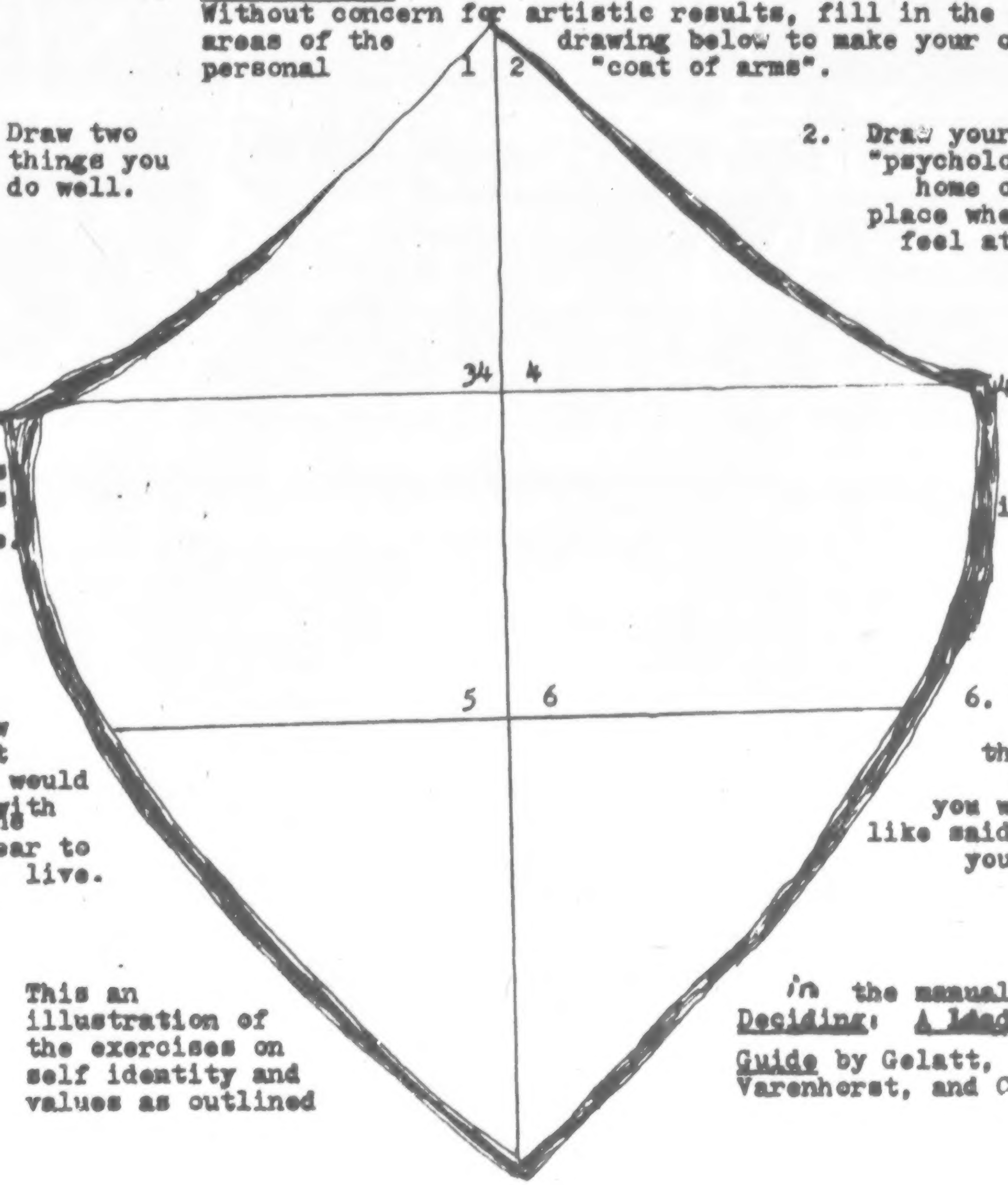
b. Student role day

(1) Students assume the role of staff members.

(2) Staff and parents assume the role of the students.

Note: The studentsrole day will be planned by the English class but the entire school's cooperation is needed for a successful project.

5. Student profile activities:
   a. Instruct each student to complete three sentences beginning with the words, I am proud that-------- .
   b. Each sentence should be completed with a true statement about the individual student.
   c. Coat of Arms
   Without concern for artistic results, fill in the six areas of the drawing below to make your own personal "coat of arms".



1. Draw two things you do well.

2. Draw your "psychological" home or the place where you feel at home.

3. Dra your greates success in life.

4. Draw the three people most influenti in your life.

5. Draw what you would do with one year to live.

6. Write the three words you would like said about you.

Note: This an illustration of the exercises on self identity and values as outlined in the manual - Deciding: A Leader's Guide by Gelatt, Varenhorst, and Carey

C. Materials:
   1. Self Awareness Through Group Dynamics by Richard Reichert
   2. Teaching Human Beings 101 Subversive Activities for the Classroom by Jeffrey Schrank
   3. Film strip with records on self indentity
   4. Deciding: A Leader's Guide by Gelatt, Varenhorst and Carey.

III. Phase Three - The student will be exposed to an awareness of cultural differences.
   A. Outside readings will be studied in conjunction with the major textbooks; eg. "The Lottery" by Shirley Jackson, "The Rocking-Horse Winner" by Laurence, Poche by Villarreal, Cane by Toomer, etc.
   B. Poetry writing reflecting different backgrounds and feelings will be suggested.
   C. Debating and improvisations with appropriate themes for cross-cultural presentations.

Materials
   1. Yesterday's People by Weller
   2. What is Prejudice? - Cassette tape with student follow-along sheet
   3. Film - Bill Cosby On Prejudice (expresses just about every prejudice thought or spoken by a bigot. 25 minutes
   4. Grapes of Wrath by Steinbeck - novel; tape; a movie adapted from the novel's theme dramatizing the tragic lives of America's eastern mountain people.
   5. Tape - The tragedy of Montezuma (a study of the Spanish conquest of the Aztec nations by Cortez) 27 minutes
   6. Record and film strip - Courts, Tombs and Dragon - China
   7. Record - The poetry of Langston Hughes read by Ruby Lee and Ossie Davis
   8. Record - Spoon River by Edgar Lee Masters
   9. Yearnings (Mexican American Literature) edited by Albert C. Chavez
   10. People in Poetry - Macmillian Gateway English (people from all backgrounds)
   11. 9 Short Novels by Ludwig and Perry
   12. Together - Harcourt Brace Javanich, inc. (New world issues - poems, drama, and fiction; a good representation of all people.)

IV. Phase Four - The student will also be exposed to international music and poetry.
   A. The students will produce presentations comparing the themes of the international music.
   B. The students will listen to and prepare follow-up activities to contrast andcompare the literary works.
   C. The students will present performances to other classes.

D. The combined English classes will:
  1. Prepare a multi-cultural program;
  2. Present the program to their school;
  3. Present it to a neighboring school.

Materials:
1. *Here I am* edited by Virginia Baron (Young poets telling what its like tobbe Black, Puerto Rican, Indian, Eskimo, Cuban, Japanese, Chinese, and American.)

--Records
2. African music; recorded by Laura C. Boulton
3. Louis Armstrong - Greatest Hits
4. The Favorite Melodies of Stephen Foster
5. Classical music for People who hate Classical music: Boston Pops
6. Irish Immigration through songs and Ballads
7. Folk Music of Japan
8. Music of India: Traditional and Classical
9. Children Folk Songs of Germany
10. Anthems of all Nations
11. Negro Folk Songs
12. Best Loved Songs ofFrance
13. Mexican Folk Songs
14. The American Musical Theater - 2LPs and book

V. Phase Five: The student will master the art of communication..
  A. The student will practice the mechanics ofmaking a simple speech.
  B. In teams of two's, the students will develop the skills of simple interviewing (role playing).
  C. Students will develop socialization skills through group discussions, debating, simulation games and informal reporting.

Materials:
1. *Language and Language* by Henry.I. Christ
2. *Teaching Human Beings 101 Suberversive Activities for the Classroom* by Jeffrey Schrank
3. *The Dynamics of Language 4* by Glatthorn and Heiman
4. *The New American Speech* by Hedde, Brigance, and Powell
5. *From Thoughts to Speech* by Hanks and Andersen

VI. Phase Six _ The student will be provided with the basic skills of effective written communication.
  A. Each student will write a pretest theme, essay,etc. (Followed by activities to strengthen his individual weaknesses indicated by the pretest. These individual needs will be drilled on in the open lab sessions and student-teacher conferences.)
  B. Creative writing projects will be initiated:
    1. Poems
    2. Music
    3. Children's stories
    4. Plays written from themes of children's stories
    5. Students' choice

C. Encourage pen-pal relationships (with students at another school, state, and other countries.)
D. Encourage the students to write a business letter to a local, state, or federal official requesting an improvement in their communities.

Materials:

1. Word Attack Manual by Josphine Rudd
2. Word Power Made Easy by lewis
3. Write On! by Dragon (A collection of literary works and exercises favorable to a multi-cultural curriculum.)
4. Paragraph Practices by Kathleen E. Sullivan
5. English Grammar and Composition - Warriner
6. Writing Creatively by J. N. Hook
7. Modern Grammar and Composition by Conlin and Herman
8. Recordings:
   a. How to Write an Effective Composition, Narrative and Descriptive Writing-Organizing and Writing Essays Folkways Record FL 9106 from "the Anatomy of Language" by Morris Schreiber
   b. Haiku - Writing Haiku and other Short Form ofPoetry by William Browne, M. A. and Adele Harris, M. A.
   c. Creative Writing by Morris Schreiber

VII. Phase Seven - The student will be exposed to a climate which will encourage the development of good citizenship and responsibility.

A. Offer the privilege of contractual agreement to each student:
   1. Encourages budgeting of time;
   2. Encourages commitment fulfillment.

B. The student will bring the necessary equipment to class each day.

C. The student will have the opportunity to plan and present assembly programs and video tape productions:
   1. which will enable other students to watch their campaign forgood citizenship in a subtle way (use of music, poetry, improvisations, etc. - both serious and humorous performances).
   2. enable the students to prepare and present political conventions for the student government - based on the two party system.

D. Literary reading materials will be presented which embody the theme of good citizenship.

Materials: Current events

---General---

The student will be exposed to a variety of instructional methods;

1. Films
2. Field trips
3. Outside speakers
4. Special trips to the municipal areas
5. A study of nature in the parks
6. A study of various residential communities - varied backgrounds

General textbooks and materials:

1. Space Age Dictionary by MacLauglin
2. New World Spanish-English and English-Spanish Dictionary
3. Coleman: Making Movies - student films to features
4. Adventures in Modern Literature by Freier and Lazarus
5. Adventures in English Literature - Harcourt Brace and World, inc.
6. Adventures in American Literature - Harcourt Brace and World, inc.
7. The American Experience series (poetry, drama, fiction, and non-ficttion) by Macmillian Literary Heritage
8. Man (in the dramatic , poetic, fictional and expository mode) by Mcdougal, Littell

As a final note, I will re-emphasize two major points. The students must feel that the teacher has a wholesome humane feeling toward all people and strives to generate a similar feeling within her students. Secondly, the curriculum must reflect the contributions of many cultures. Therefore, I support the philosophy that ethnic studies must not be taught separately but totally integrated within a meaningful multi-cultural curriculum.

English II - Second semester (The course will be divided into three main divisions.)

I. Media Literacy
II. Argumentation and Debate
III. Drama

Note: The philosophy of a multi-cultural curriculum stressed in English I will be also observed in English II.

SHORT STORY
AND
SPEECH AND DRAMA

A
COURSE OF STUDY

Short Story and Speech and Drama: A Course of Study for Junior High

by Susan M. Mull

When some educators speak of junior high school students, they shudder. They say, "They're just too immature, they do not say meaningful things." After working with eighth and ninth graders, I've found a creative fountain of youth.

The writing of my ninth graders amazed me. After working with the short story and stereotyping for four weeks, I picked one of my student's papers up to read. It frustrated me because the boy had written a mystery using all the usual stereotypes: the thunderstorm, the murder, the knife, the smart detective, the butler, etc. I was taken off guard when the boy finished the story with this:

> "That," he said, "has got to be the most stereotyped book I've ever read!"
>
> A Note To The Reader From The Author:
>
> I do hope that this story was well summed up by the last paragraph, for that was the point of the whole story. The names, the old man telling the story, the knife, the two-fold motive, both revenge and wealth, the precise details, the fifteen year old witness, etc. are all to add to the authenticity of stereotism.
>
> My point is that stereotism is often overused, whether in a mystery, sports story, or fiction, yet is a necessity of any good writer to be used in the right proportions. Poe, Longfellow, and Shakespeare all used it to a certain extent, in order to familiarize the reader with setting and with plot. However, excessive or uncontrolled stereotism is a suicidal vice in the writing of fiction."

Fourteen years old but this student knew the score. Either he planned this from the start or after many stabs wrote the stereotype, and then the explanation. Anyway you look at it, it's a pretty strong ending. I now use the boy's story to teach the concept of a stereotype.

I like to teach a unit on the short story by taking a story apart and seeing what makes it tick. This could and has been done in a very boring manner. A short story lives if handled correctly. I study setting, plot, characters, and dialogue with my eighth and ninth graders. I usually only touch on the point of view, or point out examples of points of view in excerpts of stories. The students complained that they couldn't describe well. They said that writing was too boring. After working a week with a boy who couldn't describe, this is what he handed in:

> The lockerroom is filled with laughter and singing. The air is uncomfortably hot, the odor wanders in and out of the endless rows of gray lockers and hard benches. The sound of slamming lockers ends, and the last shower trickles to a stop. The lights are turned out, and the room is cold and dark, yet scattered around the quiet emptyness is the warm feeling of winning and the soft somberness of losing, accumulated over years of exciting events, yet the best memories are left behind to haunt and add to the history of emotion.

He told me that he didn't think a description of a lockerroom would be good enough. Many students have a number of fears. One boy had me read the following passage because he didn't know if he should use it:

> Another scene flashed into my mind. I could not figure it out. I had not seen it before but yet it was so very real. A large arena filled with people, these people had heavy loads on their backs, loads of sin. And all of these people's hands were bound tight, and there was a huge open archway leading through the walls of the arena and every so often someone would get pushed through the archway falling into an everlasting life of anguish. It was the road to hell.

Alright you the reader says don't you have any failures. Yes, I do get my number of trite love stories, and I get some of the six week half page projects. So far, these are in the minority. The following are suggestions that have helped me to teach the short story.

When dealing with the short story, I take from four to six weeks. I promise my students that if they keep a notebook and do the paragraphs I assign, they will all write a short story.

Characterization

A. Character role taking skits

1. Cut up about fifty names. Take from Mickey Mouse, to Batman

to Richard Nixon. Have the students pick partners before the names are chosen.

a. The teams will get very diverse characters. The assignment is to become that character by dressing up, saying some of the phrases the character is known for, certain mannerisms the character uses.

b. A short dialogue should be written where the characters inter-act about some situation.

B. By doing this the student can put himself into another role. This adds to their ability to write good characters. (The best skit I've seen was Marshall Dillon and Robinson Crusoe.)

C. Take the stereotyped character- butler, teacher, maid, doctor, nurse, sherrif, etc.

a. Once the student has chosen the character, reverse roles.

The man with the old tattered gray suitcoat and stubbly face stumbled into the room and exclaimed, "Is the patient ready for the operation, I'm young Dr. Malone."

b. Many times this excercise has opened up an idea for a unique story.

D. Have the student observe a person outside of the classroom.

a. Using decription try to describe this person so that we can picture him. You can use the family or maybe even somebody you see while shopping.

b. You can make a name up for your character if you like.

Setting

A. Take a camera and snap slides of scenes that interest you.(Either the teacher can do this or the students can. First year I did it, second year they did it with equal results.)

a. Get some interesting music. For soft nature shots-soft folk music, for scenes of traffic or people get livelier music. (Quiet-"Variations on a Theme" by Blood, Sweat, & Tears or most rock music for chaos.)

B. Cut scenic pictures out of magazines, travel brochures, sports magazines, and mount them on colored pieces of paper and let the students describe. (I would suggest this for the student who has a difficult time with writing.)

C. Tape sound effects dealing with certain scenes. (I took a battery cassette to a carnival, a stream, a school, and an intersection etc.) It's fun to imagine a scene using sound.

Plot

A. Mount pictures on pieces of paper. Have kids combine the pictures and add action.

B. Arrange between a teacher and a student to create a scene. Then ask the students what just happened.

C. Read the introduction to a story and let the students write the action. Then compare with the actual plot or write a different ending to a story. (My students have liked changing the ending of "Old Yeller" and "The Birds".)

D. Try to find a picture of two people, group shots, or animals. Have the students give the different points of view expressed by the different people. I found a picture of an older man and a bunch of hippies and got this:

Man: I just hope a riot breaks out. Then I'll have an excuse to bust a couple of these punk's heads. I can't wait.

Kid: Some old guys throwing rocks at those kids. What are the kids doing? Ducking!! Everyone calls us kids wild and warlike, they should look at themselves.

Police: Some kids yelling and screaming at a decent citizen. Well, that's those hippies for you.

The class got into quite a discussion, and the idea of prejudice and stereotism came up again.

Dialogue

A. Be careful of the he saids, she saids, etc. (I found a hideous story in a book that had the problem mentioned above.)

1. The kids said the idea of the story was good but improved the dialogue. (The students started to become critics.)

B. Explain the dialogue mechanics. Many don't know that a new paragraph is started with each new speaker.

C. Explain the use of dialect. Some students want to experiment with accents. It's best to work with this few individually. (Other students tend to get confused.)

The End Results

1. The students have now compiled two or three paragraphs for each

mentioned area. Many times these individual parts lead to a story or may be combined to create a story.

2. Some will disregard what they've written to this point to begin a new idea. Some will write from personal experience and some will go completely imagination. I don't think one of these is better than the other.

3. I have gotten from one page to twenty-five pages. If the student uses the previously mentioned parts of a short story, he will normally get a B or better. Sometimes grammar and spelling isn't real good, but content is great. You might give two grades. (One for content and one for mechanics.)

4. The notebook should be collected at the end with the short story inside. Comment on material and return. Have the students mark the material that they think is the best. Not everything has to be read. Some notebooks will have more things in than others. Some students just aren't as turned on as others. You will usually get some material for each person.

5. I did have a serious problem when I worked with remedial English students. I couldn't even make some of their writing out, and they were too embarrassed to write. The slide part of the assignment helped, and I shortened the assignment for these students. I also was very careful to point out all of their strong points. I think that the confidence some of these people came up with was as important as the assignment.

SPEECH & DRAMA

After this short story unit, I go into a speech and drama unit. Many people have asked about this. I am truthfully going to tell of the limitations and problems you might face. I wouldn't suggest this unit until either the end of the first semester or even the end of the year. This unit will depend on trust between your students and you. Some classes may not be able to do this unit. Remember this is not to be used as a bunch of gimmicks. Speaking and the building of confidence is as important as writing. It's true that you write a job application, but many times the job is won because of how one controlls himself in an interview.

A. I start out with a structured speech. It can be a demonstration, persuasive, or an informative speech. My people like to use notes and feel more prepared then to go full steam into an improvisation. It's also easier to get feedback on a structured speech. Many of the students don't even know that they speak too fast, dance around, shake the hair out of their eyes, keep smoothing their hair,Etc. It's fun to talk about these things. I might give them a pep talk. I also do an introduction speech using many of the above problems. I let the students criticize me for awhile. In this way the ice can be broken.

B. I go to a story telling game after the structured speech. All of the students have a story to tell. This is the procedure?

1. Tell one completely true story.
2. Tell one completely false story.
3. Before starting write down which story is true. Tell the stories. Now the class has a chance to ask questions trying to trip the story teller up. Then take a vote and see if the student was able to fool the class.
4. What's the use? The student is creating a story and using many acting techniques to escape the questioning of the class. (You as the teacher might start off.)

C. Charades and Pantomime

1. This is something that has been used many times. It still is a wonderful way of getting into pantomime. Do not force students to get up.
    a. Can do television titles, book titles, record titles, etc.
2. Do a short pantomime unit.
    a. Come up with situations that can be imitated. Remember everything is done silently. You might even want to pantomime one character such as an old man, a little leaguer, a baker, etc. (If you can get a strobe light, do it. This gives the effect of a silent film. You might also try to get a silent film because this is pantomime.)

D. Improvisation

1. To me this is a pantomime with words. It is done right off the top of the head. I usually will give a situation such as: You are the passenger in a plane. Deside who you want to be, and those who want to go take your positions. If noone gets up we usually try to think something else up. The airplane routine was really well done. We had a hijacker, scared pilot, sick passenger. The other well done one was where a girl was eloping. We started out with three people: The girl the boyfriend, and the girl's father. We ended up with about twelve people involved. I usually say that if a person in the audience thinks he can add to the improvisation, just walk up and break in. This puts the pressure on because the students really have to be sharp. I've

noticed that many of the remedial students really shine in this unit.

D. Radio Show

1. I have never had a student who hasn't joined in by now. I put these headings on the board: 1.Western 2. News 3. Science Fiction 4. Mystery and possibly a soap opera depending on the class.

   a. I let them pick their own groups up to a point. If I notice too many cliques staying together, I might split them up. (The first year I didn't and I had one group have a terrible time.)

   b. They must come up with a radio show that includes at least two commercials and sound effects. I don't care if the commercials are original or parodies, but real products names cannot be used. Each group appoints a chairman, and this is the only person I come into contact with. The chairman must divide the work, solve problems, and make sure that everybody is there the day the tape is made. The taping is done in another room, and I am not allowed. Grading is easy. If the assignment is fulfilled an A or B is granted. (I do claim the right to read scripts and to question if its needed, but I'll talk about this later.)

E. Television Show

1. I did this the first year, but I didn't have time last year. The students were just supposed to do the shows up in fron of the class. The shows were very much like the radio except that these were done in front of the class as a play. It ended up that one boy brought lighting equipment. I had to get the gym, a girl brought an old portable organ, and the students brought some old flats from downstairs and made sets. The requirements were really similar to the ones above, but this assignment was visual. Costumes were included.

F. Plays

1. In an English class it is hard to do justice to a play. It's better to tangle with excerpts or maybe a scholastic magazine play.

This all sounds fine and good. To be truthful there can be problems. I attempted to do a new project this year. I wanted to make a movie, but had to forget it because there wasn't time. I also didn't have the equipment. I decided to try a slide show idea. I must admit that I tried this in a speech and drama class. I divided the class into teams of two. They were to come up with an idea or theme. Then they were to illustrate it by showing their slides and by using appropriate music. Actually everything went very well until it came time to bring the film in. The students got the film in pretty much on time. I brought it to a large store and then total choas. The film just dribbled back in. I think it took about three weeks to finally get it back. Some people got the wrong kind of film and ended up with a bunch of pictures. I wouldn't suggest doing this in class unless it is maybe a four week extra credit assignment. Many of the projects were excellent. In fact I let one girl go to different classes to present her show.

I've had to constantly keep track of what my people were doing. I was very truthful with them. The question of censorship was always in my mind. I don't like the idea of censorship, but I also enjoy the thought of keeping my' job. If my students don't like my explanation about why I don't think something should be done, I feel they're entitled to an answer. I told two of my girls to talk to the principal, and they did. This class does so much for the student's confidence.

Parents have always been very interested so at conferences I explain what I'm up to. I leave an open invitation for the parents to come in to my room. I've had a few take me up on it. In fact one mother enjoyed herself so much that she volunteered her services in the make-up area for our junior high play. I rarely give below a B for this unit, and feel I can justify this point to anyone who questions it.

I haven't footnoted because these were ideas that I have practiced. I'm sure many of them have been used before. I can say that to teach these units you must be totally enthusiastic. In fact I usually did the speech first so became part of the class. If you aren't sold, they won't be either. A sense of humor becomes a very valuable asset. Also, the students don't like the teacher to butt in all the time. One teacher tried radio shows but didn't think the student's work was good enough. Then she wondered why noone really cared. Next year I hope to gain the use of a video tape machine. This brings up another warning. Do not surprise your students by taping them. This brings trouble and tends to shatter trust.

If you have a speech and drama instructor, tell her what you're doing and ask her some questions. She may be able to refer resource people. This is how I managed to get a make-up specialist in. Check on whether or not your community has a civic theater. Many times these people will come and talk. If you don't have costumes, have a clothes drive or even go down to the salvation army. We built a respectable costume department.

Oh, you might also have trouble getting the stage at your school if you have one. Physical Education naturally has priority. I did most of my work right in the classroom. It can be fun to bring spotlights into the classroom if you have them. It can be hard without a stage, but nothing is impossible.

The biggest problem is that at first the students will think everything is dumb or stupid. You'll hear things like, "I don't want to make a fool out of myself." If this attitude doesn't change within two weeks, then don't do any more. You must also remember that during this unit there will be noise. The students will be talking and working in the room.

The last problem is the time element. Some of the material can't be covered, and sometimes you can do even more. I usually only take about four to six weeks. Each one of the ideas mentioned beforehand could take up to a week. This means you must, of course, be selective. Some of the television shows didn't get done the first year, and some of the studants wanted to come back after school had ended to finish. They are very interested in what each group comes up with. This is when you know that something positive is happening. I hope that some of these ideas will prove to be useful.

Language Arts Curriculum Guide for Adult Education - for the Lansing (Michigan) School District

by Anne DeRose

Continuing Adult Education is a unique program serving many people within the surrounding area. Because Adult Education has an unpredictable enrollment every year, a "Commercial Campaign" is undertaken to make the program successful and to promote an enrollment growth.

A classroom teacher has no idea what the student's interests or needs are or what his educational background has been. He must find out these things during the first few days of class without testing exclusively, as this is a threat to many of these students and they would not return. As most of the Adult Education students have previously dropped out of school for various reasons, teachers must keep in mind that they have exercised a great deal of courage to enroll in courses leading to a diploma or a G.E.D. certificate. The teacher must project his curriculum to fit the student's needs and wishes. Therefore, it becomes essential that the teacher have access to a variety of materials, tools and information to keep the class unified, motivated and returning.

The 1972-73 school year offered two - fifteen week semesters. The 1973-74 school calendar will consist of three - eleven week periods.

The 1972-73 Language Arts Department offered:

English Skills I	Grammar, sentences, spelling, vocabulary, simple writings, choice of two paperbacks.
English Skills II	Paragraphing, compositions, literature, book reports, choice of four paperbacks.
English Skills III	Oral Communication--speeches, T.V. plays, Parliamentary Procedure.
Journalism	Study of Journalism techniques and actual production of a High School paper.

Realizing and taking into consideration all the obstacles and hardships these adults face trying to obtain an education, a special approach to the Language Arts Department curriculum and its students has been developed. Much time and many hours have been spent trying to improve the Language Arts curriculum specifically for adults. Thus, the 1973-74 curriculum has been greatly expanded with a long range view of classes to be offered over the next several years which will result in broadening student course selections and development of favorable attitudes toward English.

OBJECTIVES

The goals for this project are:

1. To individualize material so students will have a custom-made English course to fit their needs.
2. To try to arouse the student's creativity and interest by beginning where the student happens to be accademically and move him forward as fast as his individual ability allows.
3. To incorporate General Education Development and English Skills I into a flexible course.
4. To extablish a standardized curriculum so that when a student leaves "day-school" English for "night-school" English, he would be using the same materials and could continue his intellectual growth where he left off.
5. To increase the number of students receiving credit at the end of the term.

(Over 50% of students enrolled in classes last year dropped out and did not complete their requirements in order to receive credit. A goal to raise the percentage of students who receive credit at the end of the year will be an additional 25%.)

The objectives for the students are:

1. To make students aware of language as communication.
2. To make students aware of the appropriateness of various levels of usage in various situations.
3. To stimulate students to have ideas and to express them.
4. To assist students in developing skill in reading for main ideas.
5. To assist students in developing skill in summarizing what they read.
6. To develop in students the kinds of practical writing skills necessary in life today.
7. To develop student skill in the use of the dictionary.
8. To develop student skill in spelling commonly misspelled words.
9. To develop student competency in oral language.
10. To create an appreciation of "self" as a useful citizen.
11. To help students fulfill requirements to receive a high school diploma.
12. To assist students in developing GED skills in order to pass the GED tests.

FLEXIBILITY

Flexibility could be built into the present Adult High School Completion Division Language Arts Curriculum in several ways.

1. The GED tapes and workbooks would allow some students to progress at their own speed. Video-tape players could be used for the sixty tapes for which the Lansing School District has access for the GED courses. The English teachers as well as the Independent Study teachers should receive instruction on how to set them up and use them.

2. Programmed texts could be used for some courses. The student would be able to take these home as well as use them in the classroom and upon completion of the texts and their quizzes they would receive a credit.

3. The tapes from "Project Listen" could be utilized for home use as well as class use. After students have completed a course and taken the tests following the tapes, they would receive a credit and move on to another course.

4. At present, the American School offers their Independent Studies through Lansing Adult Enrichment and fees for these courses are paid for by the High School Completion Department. Teachers could be hired to set up Adult Education's own unipacs for the Language Arts Courses. They would select the textbooks, workbooks, write the unipacs tests, and keep records of individual student progress files.

Video-tapes as well as cassette tapes could be made to keep on file for some oral explanation. This individualizing of material using High School Completion teachers, would be less expensive over a period of time rather than paying the tuition fee to the American Schools for courses, because materials would be permanent parts of the system and not repurchased for each new student upon enrollment.

5. Special three hour courses could be reserved to start later in the term running for 7 1/2 weeks.

6. Fridays could be utilized for seminars that run for the full year. Example: Three weeks could be spent on each of ten novels. Anyone reading or completing seven of the novels could receive a credit...These mini-units would be utilized very well for late enrollees to substitute for classes they have missed.

A current events class lends itself to Friday discussions. 24 hour seminars would be equal to one credit.

7. Survey of the classics: Students could attend any number of plays, movies, lectures, and then discuss them together. Forty Five hours would equal a credit. This tally could be added from one year to another, if necessary. Records could be kept for accumulating total over a long period of time-possibly several years.

8. Several of our graduates run a church library. They would be very willing to train a student or two each semester in a library program. Anyone putting in 45 hours and meeting the course objectives could receive a credit. This class could begin or end any time and run through the summer. Planning time of an Independent Study teacher could be used to cover the supervision.

9. Students might enroll in the same Humanities course at both Everett and Eastern High Schools. If the two units covered by the course were reversed, one credit could be earned in half the time. This would free some for deer hunting season, Florida vacations, to have new babies or enter late.

10. Course offerings could be coordinated so that a student can use the weeks put into a class earlier with what is offered during a present term.

Example: The Humanities programs could cover two countries per credit. A student who took the first six weeks of a fall term and had a grade in "Chinese Literature" could combine it later with a 6-week unit in "Russian Literature" given spring term. In other courses, if defined, teachers could keep records on individual students and call them in during succeeding terms when the class offers the subject or objectives missed by a student. This method would require planning time, but the total number of students reaching success in the program would increase as the dropouts are brought back into the program. Several students per term have remarked that they would have returned after solving a problem but they didn't see anyway to make up all the things that they had missed. Some have had as many as six weeks of work given up. Many of these would have returned for another five later had they had the chance. The planning time put into this effort should result in higher fourth Friday counts.

FUNDAMENTAL ENGLISH TECHNIQUES

Upon the first meeting of this class, the students will be told about the various programs and materials to which they will have access.

Each student will meet during class time with the teacher to "set up" a special English course to fit his needs and interests. A contract will be negotiated that will meet both the teacher's and student's approval for the eleven week, twenty-two day period. A file folder to record each students progress will be kept.

The class will be of an "open enrollment" type, thus enabling students to enter the class at anytime and receive as many credits as they are able by completing the course requirements at their own rate.

A system of contacting students who missed classes would be instigated. Cards will be mailed, phone calls will be made, and a buddy system worked out where a fellow classmate will try to locate the missing student. This system will be undertaken as a means to encourage the students to return and a method to determine if they need a special "home-study" course for a time. Hopefully, this will help to keep the enrollment stabilized within the class.

Each student will write a "Resume", a history of what the student has achieved since last attending school. This "Resume" will be submitted by the student (if he wishes) to the school counselor for evaluation of credits to be written into the student's transcript.

Students will also be asked to keep a daily journal. The constant practice of putting down thoughts on paper improves writing. In keeping a journal, the students will be:

1. Allowed to express any idea they wish.
2. Granted the privilege not to have their journals corrected for spelling, punctuation, paragraphing, grammar.
3. Praised by written remarks in the margins of their journals.
4. Given the opportunity to have the journals read thoroughly or skimmed over by the teacher, taking turns to read thoroughly those that were skimmed over previously.

All students will be involved in an interaction within the classroom environment. This will help the class to retain its uniqueness, friendliness, and concern for each other that Adult Education classes usually radiate. Those students who wish to study for the G.E.D. program will also benefit by partaking in written and oral exercises during the classes--something they have not been able to do in the past.

The students will be able to transfer from "day school" to "night school" without any difficulty. All the Fundamental English classes will have the same equipment and materials, and curriculum guide, and the student will be able to transfer from one class to another any time and continue where he left off by taking his progress file folder with him.

The "Project Listen" cassette tapes could be taken home and studied and would be helpful for those that are unable to attend a regular class routinely.

Giving the students so many choices should help to reduce the dropout rate, make the English classes a "learning with fun" experience, and should enable any person interested in learning to achieve his goal.

MATERIALS TO BE USED FOR FUNDAMENTAL ENGLISH

G.E.D.

Adult Education review workbook in English/Mathematics, Youth Education Systems, Inc., Stamford, Connecticut 06904, 1972.

Farley, Eugene J. and Farley, Alice R, High School Equivalency Examinations in Social Studies, Science and Literature, Barrons Educational Series, Inc., Woodbury, New York, 1972.

Rockwitz, Murray, High School Equivalency Examination in Grammar, Usage, Spelling, Vocabulary, Barrons Educational Series, Inc., Woodbury, New York, 1972.

Sixty Video Tapes for G.E.D. from Lansing School District.

Programmed Texts (to be taken home)

Blumenthal, Joseph, English 2600, Harcourt, Brace and World, Inc., N.Y. 1972.

Blumenthal, Joseph, English 3200, Harcourt, Brace and World, Inc., N.Y. 1972.

Programmed Instruction (to be used in class)

Hook, Dr. J.N., and Evans, Dr. William, Individualized English Programmed Instruction "Set H for Senior High School Students", Follett, N.Y., 1973.

Tincher, Ethel, Madgett, Naomi L., Maloney, Henry B., Success in Language and Literature/B, Follett, Chicago, Ill., 1973.

Tincher, Ethel, Ross, Frank, Reynolds, Shirley, Simpkins, Edward, Success in Language and Literature/A, Follett, Chicago, Ill., 1973.

Tincher, Ethel, Maloney, Henry B., Bachner, Saul, Minor, Delores, Success in Language and Literature/C, Chicago, Ill., 1973.

Readers Digest Adult Reading's Kit

Project Listen Cassette Tapes Programmed for English and Literature

Interaction

Mofett, James, A Student Centered Language Arts and Reading Program, "Level 3 and 4", Houghton Mifflin, New York, 1973.

Spelling and Vocabulary

3, 140 Important Words, Follett, Chicago, Ill., 1966.

1,620 Power Words, Follett, Chicago, Ill., 1966.

ENGLISH SKILLS I

I. Fundamentals

A. Basic English — Fall Winter Spring

1. Language
   All seventeen lessons in GED Book for:
   Vocabulary
   Spelling
   Sentences
   (Missed lessons to be made up by video-tape)
   Resume - Written for credits.
   Daily journal kept.

2. Literature
   Reading lessons in GED numbering 1-15.
   Movie - MacBeth

3. Comprehension Skills
   GED Book - Lessons 16--27.
   How to read and comprehend:
   Social Studies
   Science
   Literature
   File folder kept to record progress of each student.

B. Independent Study — Fall Winter Spring
(Directed Studies)

1. 60 video-tapes form Lansing School District.
2. Project Listen-Model Cities cassette tapes.
   (About 15 lessons would be equal to one credit.)
3. Programmed Texts.

C. Reading Improvement — Fall Winter Spring

1. SRA Reading Labs
2. EDL Controlled Reader Program
3. Craig Readers
4. Readers Digest Adult Readings Unit
5. Choice of paperbacks

ENGLISH SKILLS II

I. WRITING

A. Style — Fall, Winter, Spring

Sentences
Clauses
Transitions
Simile
Metaphors
Thesaurus (How to use)
Letters----social, thank you, business
Job application and resume for job
Autobiography
Journal (Writing daily)
Outlining
Propaganda

B. Composition — Fall, Winter, Spring

Paragraph construction,
Wariner's section on paragraphs, unit four, Fleming, Harold, Glatthorn, Allan A., Composition: Models and Exercised, Harcourt, Brace and World Inc., New York, 1965

Reasoning
Outlining

Wariner, John E. Griffith, Francis, English Grammar and Composition, Harcourt, Brace and World Inc., New York, 1965

C. Journalism — Fall, Winter, Spring

Publish Newspaper
(Learn about styluses--stencils, background plates, borders, cartoon packages, light board)

Materials: Newspapers from around the country and world
(Huston, Orville C., High School Journalism)

D. Creative Writing - Winter

Short Stories
Poetry

E. Research Paper - Spring

Library Skills-----unipak kit
Essays
Critical thinking
Reports

ENGLISH SKILLS II

II. LITERATURE

(G.E.D. literature is offered under the Fundamentals of English Skills I)

A. Elements of Fiction   Fall, Winter, Spring

A basic course that incorporates methods of the short story covering the character, plot, setting, theme, point of view, conflict, protagonist, antagonist, etc.

B. Individualized Study   Fall, Winter, Spring

Using the programmed texts from Harcourt, Brace and World Inc., will cover *Romeo and Juliet*, *Our Town*, *Macbeth* and assorted poetry.

English teachers could spend time in August making up unipaks and pre-tests along with final tests for various materials.

A number of short obvious questions covering chapters of books that tell whether a student has read them could also be worked up. A "credit-no credit" grading system would allow expansion for this course to several credits.

Spack, Barry; Spack, Patricia; Fenwick, Joseph; Gurney, A. R., Holland, Norman N.; Fanger, David, *Steps to Reading Literature, Book I*, Harcourt, Brace and World, Inc., New York, 1964.

Brooks, Cleanth, Reid, James M., Ciardi, John, Berrine, Lawrence, Gurney, A. R. Jr., *Steps to Reading Literature, Book II*, Harcourt, Brace and World, Inc., New York, 1964.

Potell, Herbert, Spack, George D., Vittetoc, Craig B., Davis, Bill A., Holland, Norman N., Alocian, David A., *Steps to Better Reading Book 3*, Harcourt Brace and World, Inc., 1964.

C. Survey of Types of Literature   Fall

1. Biography
2. Historical novel
3. Children's literature
4. Poetry - read write, enjoy
5. Fiction
6. Non-fiction
7. Science Fiction
8. The Western
9. Best sellers
10. Mysteries
11. Sports
12. Romance
13. Comedy
14. Journalistic

D. Survey by Cultures (See Humanities approach) Winter, Spring

American Literature
English Literature
World Literature
Mexican and South American Literature
Survey of Literature of various countries throughout the world

ENGLISH SKILLS III

I. Communications

A. Basics of Speech — Fall and Spring

Manners
Job Interviews
Individual speeches---demonstrations, extemporaneous, interpretative, explanation, directions, etc.
Telephone usage
Conversations
Non verbal actions
Semantics

B. Group Dynamics — Winter

Discussion
Panels
Debates
Role playing
Parliamentary Procedure

C. Drama--active — Fall

Classes from Eastern, Everett, Harry Hill and the Education center could all do one one-act play for an "evening of the arts" at the end of the semester for all adult students, teachers and their families and friends.

D. Drama--passive — Fall, Winter and Spring

A file folder will be kept on each student. When he has attended 10-15 classic presentations, (plays, ballets, classic movies) he may receive a credit upon written summation of each activity attended.

Video tapes could be produced of dramas so that students could view these during periods that no local live performances are available. Simple tests or seminars would be held to discuss main points.

II. Mass Media

A. Newspapers — Fall

Smith, Ruth B. and Michalak, How to Read Your Newspaper, Harcourt Brace Janovich, Inc. N.Y.

B. Magazines — Winter

C. Radio and Television — Spring

HUMANITIES

The concept of grouping English and Social Studies together for inter-relating the influences of one on the other.

(This course could offer a flexibility by running three hours---eight weeks for late comers and provide classes for displaced teachers.)

UNITED STATES HUMANITIES

Fall, Winter, Spring 1974

(Any two units could be grouped together for a credit.)

Some suggestions:

Past
Future
Regions
Progress
Geography (Travelogues)
Foreign Policy
Current Events
Political Structure

WORLD HUMANITIES

History and Literature Of:

Fall, Winter Spring 1974

Russia
France
Germany
Mexico
South America
China
India
Africa
Ancient Mediteranean (Greek Myths)

BRIEF COURSE DESCRIPTIONS

Fundamental English (English Skills I)

This course covers the basic knowledge in the fields of grammar, literature, comprehension and writing experience to enable the student to pass the G.E.D. test. Individual progress or passage of the G.E.D. test would allow him to obtain credits at his own progress.

Independent Study of Fundamentals

By use of video-tapes and related materials, the student will cover the points of Fundamental English by himself, with supervision of his teacher if assistance is necessary.

Reading Improvement

This course is geared for practice to improve reading skills and comprehension on the student's part.

Writing (English Skills II)

This course offers insight into the methods used to create a style of writing. It covers the writing of letters, memorandums and organization of material.

Composition

A continuation course using skills involving writing and methods of paragraph construction, outlining logical reasoning and how to write a precis.

Creative Writing

This course involves the elements of fiction, short story and poetry geared to the individual's background and talent.

Journalism

A course set up to inform the student how to publish a paper and actual production of a newspaper will be a creative project.

Research Paper

A course in using library skills to produce informative, factual reports.

Elements of Fiction

A course that uses short stories to cover the ingredients that make up fiction.

Individualized Literature

A course using a programmed text from Harcourt, Brace, and World, Inc. covering MacBeth, Julius Ceasar and Our Town allowing students to progress at their own rate.

Survey of types of Literature

A course covering fourteen areas that readers enjoy and in which authors specialize.

Survey of Literature by Cultures

A course that touches upon literature and cultures of the world:

American Literature, English Literature, World Literature, Mexican and South American Literature, Minority American History and examination of various cultures.

Communications (English Skills III)

Basics of Speech

This course covers the types of speeches and situation in which a student might need to write and give a particular speech.

Group Dynamics

A course covering speaking situations that would involve a group, including Panels, Discussion, Debates, Parliamentary Procedure.

Drama-Active

A course that helps a student to learn about plays from actual self involvement in play production.

Theatre-Passive

A course that teaches how to review plays with critical evaluation.

Mass Media

A survey course for an overlook of the newspaper, magazine, radio, and television world.

Humanities

U.S. Humanities

A course combining history and literature of the United States.

World Humanities

A course combining history and literature of other countries of the world.

Examples of Course Descriptions to appear in first handbook.

BASIC OF SPEECH

The Basics of Speech is a course designed for students who would like to acquire self-confidence in expressing themselves. Emphasis will be placed on communicating with others while at the same time students will be encouraged to develop skills in organization, structure, research, and delivery necessary in public speaking. Students will have the opportunity to develop their thoughts, express feelings and attitudes, and logically combine these elements into effective messages.

Goals:

To acquire the skills of speech by actual involvement in speeches.

Objectives:

1. Provide environment to promote individual thinking and logical organization on various subjects of interest to students.
2. To provide practical experiences that acquaint the student with some background in speech making and develop self-confidence in speaking situations.
3. To acquaint the student with listening and evaluating skills.
4. To develop students ability to communicate effectively.
5. To prepare students for living during a time when the spoken word is very important.

Materials:

Many supplemental materials available in the classroom for reference and example. Included: films, audio visual materials, speech models and examples, others.

FUNDAMENTAL ENGLISH

This course covers the basic knowledge in the fiels of grammar, literature, comprehension and writing skills. A student can concentrate on studying to pass the G.E.D. test or a student can work on individual weaknesses and interests and obtain credits at his own pace.

Objectives:

1. Increase ability to follow directions.
2. Increase reading comprehension of material.
3. Increase understanding of grammar.
4. Foster ability to transfer study skills and habits and acquired knowledge to pass G.E.D. test.
5. To increase spelling and vocabulary skills.
6. To develop practical writing skills.

Materials:

G.E.D. Textbooks, Programmed Texts, Spelling and Vocabulary Books, Readers Digest Adult Reading Series, Project Listen Cassette Tapes.

THE WORLD OF RESEARCH

This is a course for students who plan to attend college which will cover the use of resource materials and procedure involving organization by outlining, use of note cards, footnotes, bibliography. Students may choose subject matter to be used as topics for papers. Students will become familiar with the various libraries in the area and how to use them.

Materials:

Preparing the Research Paper (College Entrance Publication)
How to Write a Term Paper
Supplementary notes

CREATIVE WRITING

Creative writing is a course for those who wish to express themselves creatively and imaginatively in such literary forms as the short story, poem, creative essay and one-act play. Reading will be encouraged as sources of ideas for expression. Techniques, insofar as they might assist the student in expressing himself artistically, will be studied.

Major Emphasis:

Rather than teaching the student how to write, the emphasis will be on teaching the student how to teach himself to write.

Objectives:

1. Provide an outlet for the individual who has something to say and desires to say it creatively.
2. To encourage the student to master certain writing techniques which might aid him in writing effectively and artistically.
3. To foster the reading of all types of literary expression, not only as sources for ideas, but as models of literary expression.
4. To develop within the student a greater sensitivity to his surroundings.
5. To establish criteria by which the student can more objectively evaluate the work done by himself and his peers.
6. To encourage an interest in revision as a integral part of the writing process.

PHOTOJOURNALISM

Photojournalism is a new field in which a student learns to express himself through the medium of a picture. When used properly, the camera is an important tool for communication. It influences and shapes today's student continually. Students will take pictures to fulfill specific assignments in newspaper and magazine writing.

Objectives:

1. To encourage an awareness of people and places through the lens of a camera.
2. To improve composition through writing captions, journalistic stories, and essays.
3. To gain experience in speaking by meeting and interviewing people to fulfill assignments.

Materials:

Kodak, How to Make Good Pictures; various bulletins from the Photographic Society of America and Eastman Kodak; and such films as How to Operate a Camera, Kodak.

INTRODUCTION TO JOURNALISM

This course will introduce students to the theory, purposes and techniques of journalism, especially as they apply to the newspaper. The class will study the elements of news and the qualities of a reporter as well as practice the basic principles of reporting, writing, and presenting the news to the public.

Materials:

Newspaper, films, sound filmstrips, and books in all areas relevant to the study of journalism will be used.
Huston, Orville, High School Journalism.

READING IMPROVEMENT

An individualized course to help the student build vocabulary skills and develop his reading ability by improving speed and understanding. The emphasis will be on individual reading improvement rather than a predetermined achievement level.

Goals:

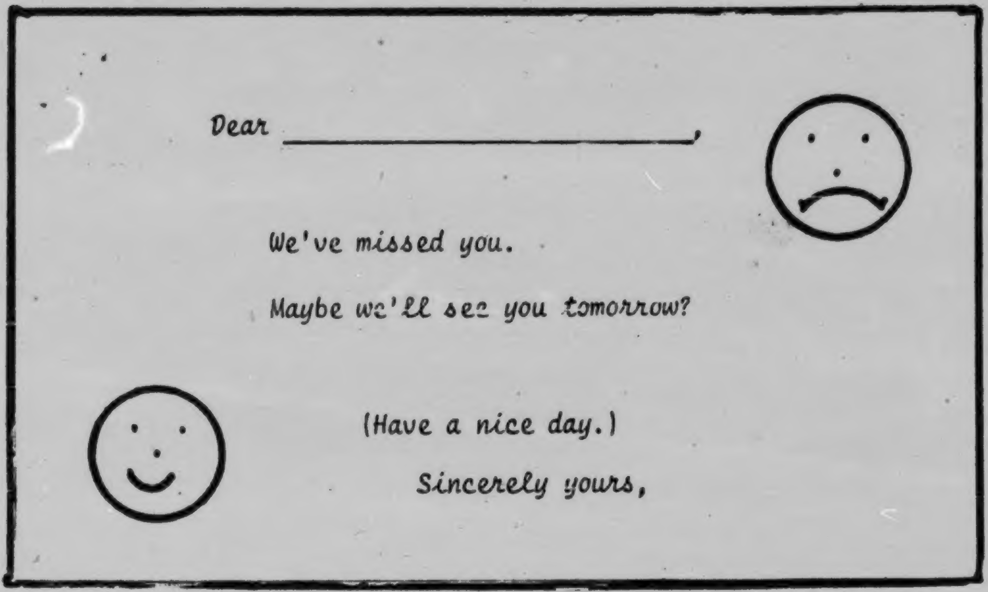
To acquire desirable reading behavior at home as well as in school.

Objectives:

1. Increase comprehension 25% of raw score of Diagnostic Reading Test.
2. Increase interest in reading for pleasure.
3. Increase speed 50% or more and be able to adjust speed according to reading purpose.

Materials:

E.D.L. Controlled Reader Program, SRA Reading Labs, extensive use of paperbacks, Craig Readers and various developmental reading materials available in the room.



Dear ______________________,

We've missed you.

Maybe we'll see you tomorrow?

(Have a nice day.)

Sincerely yours,

This is a copy of the type of postcards that we will mail to our students.

ENGLISH AS A SECOND LANGUAGE
ENTRY LEVEL I
CATEGORY I

Name ______________________ Date ______________________

Language ______________________ Previous experience in English: ________

Previous education ______________________ ______________________

______________________ ______________________

Entry Level: -English script ______________________

-Formal greetings ______________________

-Alphabet ______________________

-Literacy level (SORT) ______________________

-

-

CRITERION SCALE

LISTENING SKILLS

PHONOLOGY (SOUNDS OF THE LANGUAGE)

1. Short vowel discrimination minimal pairs: 90% accuracy		
2. Long vowel discrimination minimal pairs: 90% accuracy		
3. Consonant discrimination: 90% accuracy		
4. Consonant discrimination, special difficulties (l-r; s-sh; etc.): 90% accuracy		
5. Declarative-interrogative discrimination by intonation (He is going. He is going?) 90% accuracy		
6. Stress: record-record; present-present: 90% accuracy		
7. Vowel (diphthong)discrimination (moan-moon; tone-tune): 90% accuracy		
8. Distinguish vowels from consonants: 100 % accuracy		

LISTENING SKILLS cont'd

Morphology (Changes in forms of words)	Present date	Post-test, date
1. Distinguish common singular and plural forms: 90% accuracy		
2. Distinguish present and past tense forms of common regular verbs: 90% accuracy		
3. Distinguish present & past tense forms of common irregular verbs: 90% accuracy		
4. Subject pronoun recognition: 90% accuracy		
5.		

Syntax (Sentence Structure)	Present date	Post-test, date
1. Survival English: 100% accuracy		
2. Word use by word order (subject, verb, object): 80% accuracy		
3. Interrogative word order: 90% accuracy		

Vocabulary	Present date	Post-test, date
1. Vocabulary substitution: 90% accuracy		
2. Word associations: 90% accuracy		
3. 50 word vocabulary read aloud; can answer questions: 90 % accuracy		
4. 500 word vocabulary story, read aloud; can answer questions: 90 % accuracy		

Exploring Drama through Improvisation: A Course of Study

by Valjoan Myers

SCOPE OF THE COURSE: A study of several modern dramas through the medium of improvisation in a ten week elective Language Arts class, Lake Orion High School, 1973-74.

OBJECTIVES: The students will

1. increase language skills through interaction in speaking, writing, and role playing activities.
2. grow in ability to function as a member of a group.
3. develop criteria for selecting plays for small group study and improvisation.
4. view improvisation as a way of interpreting, analyzing, and enjoying a drama rather than as an end product for performance.
5. arrive at the meaning and structure of a play by exploring the protagonist(s), complication, climax, and resolution in improvisations.
6. grow in sensitivity, imagination, and creativity.
7. grow in their ability to order their own experiences and to cope with new situations by toying with new social roles in improvisations.
8. experience the creative process of drama.

APPROACHES:

I. Introduce the students to the medium of improvisation by asking volunteers to create "scenes" based on their own experiences.

II. Study THE GLASS MENAGERIE by Tennesse Williams as a model. Lead the class through the following stages so that subsequently each small group can select, adapt, and improvise autonomously.

A. Storytelling	narrate the events chronologically	Plot
B. Public Interview	volunteers who role play are questioned about their values	Motivating force of Characters

C. Improvisations	groups of 3 or 4 may prepare two or more of the following	
1. Translate the character's motivating force into action focusing on parts of the play paraphrasing or writing original dialogue	EXPOSITION COMPLICATION CLIMAX DENOUEMENT	STRUCTURE
2. Depart from the play itself to improvise scenes only referred to by the playwright or to establish a new confrontation		INTERPRETATION
D. Evaluate the experience		
1. Focus on a statement of plot that will allow each student to state the theme in a single sentence.	NATURE OF CHARACTERS + NATURE OF CONFLICT + OUTCOME	THEME
2. Compare and contrast statements.		

III. Incorporate written language activites as journal entries or specific assignments.

A. Personal responses to the plays, characters, or improvisations, or

B. Character sketches, or

C. Dialogues, or

D. A critical analysis after the improvisations, or

E. A scripted improvisation. (Students in the small groups will prepare individual scripts; the group may then select or compile a single script for presentation.)

IV. Involve the students in structuring the course and evaluating themselves.

A. Selecting plays

B. Formulating groups

C. Performing for the class or a wider audience if the small groups chose to do so.

D. Preparing recommended grades for self-evaluation.

MATERIALS:

I. Libraries. High school, local, and State of Michigan.

Group sets available in the classroom:

THE CRUCIBLE
CHALK GARDEN
OUR TOWN
THE BAD SEED
PYGMALION
DEATH OF A SALESMAN
MIRACLE WORKER
RAISIN IN THE SUN
DIARY OF ANNE FRANK

II. Audio-visuals. Consider recording, video-taping, or filming as small group projects.

BIBLIOGRAPHY:

Dixon, John. GROWTH THROUGH ENGLISH. London: Oxford University Press, NATE, 1967.

Graham, M. Robert. "Talk-Drama as an Alternative to the Lecture," in LECTURE ALTERNATIVES IN TEACHING ENGLISH, Stephen Judy, editor. MCTE, 1971. Pp. 25-37.

Moffett, James.A STUDENT-CENTERED LANGUAGE ARTS CURRICULUM, GRADES K-13: A HANDBOOK FOR TEACHERS. Boston: Houghton Mifflin Co, 1973. Pp. 45-66.

____________. DRAMA: WHAT IS HAPPENING. NCTE, 1967. Or, see Moffett's TEACHING THE UNIVERSE OF DISCOURSE, chpt. 3. Boston: Houghton Mifflin Co., 1968.

Olvin, Laurence, "Improvisation," in A COURSE GUIDE IN THE THEATRE ARTS AT THE SECONDARY SCHOOL LEVEL. New York: Amer. Educational Theatre Assn. Inc, 1968. Pp 82-87.

Secondary School Theatre Conference Committee. "Exploring a Drama Through Improvisation," in COURSE GUIDE IN THE THEATRE ARTS. Pp. 33-49.

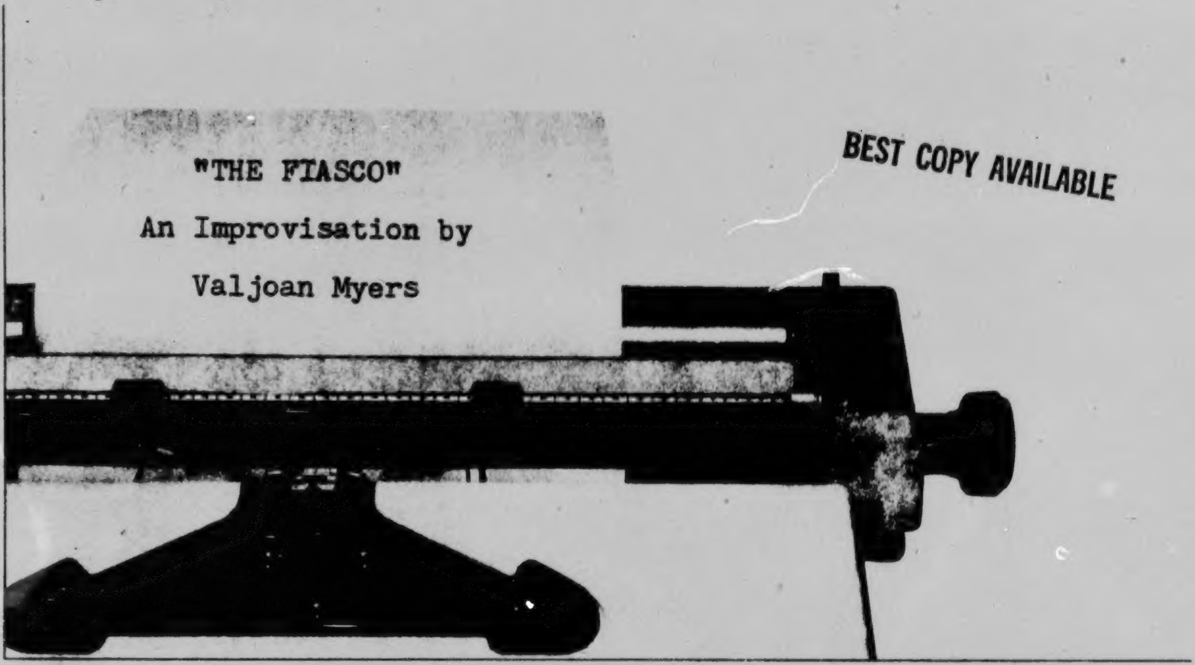
Simon, Howe, and Kirschenbaum. VALUES CLAFIRICATION. A HANDBOOK OF PRACTICAL STRATEGIES FOR TEACHERS AND STUDENTS. New York: Hart Pub. Co., 1972. See numbers 12, 14, and 30.

Welsh, Willard. "A New Approach to Play Analysis in the Classroom," in COURSE GUIDE IN THE THEATRE ARTS. Pp. 98-102.

"THE FIASCO"

An Improvisation by

Valjoan Myers



THE SCENE:

RUBICAM BUSINESS COLLEGE

Referred to by the "ventriloquist"
of THE GLASS MENAGERIE,
Tennessee Williams

Suggested as an improvisation
by Willard Welsh
of Northern Illinois University

With special credit to
Southwestern Publishing Co.
TWENTIETH CENTURY TYPING (1967)
Pages 25 and 26

THE "STAGE":

Square rows in the harshly lit classroom. Imaginary upright typewriters and imaginary typing books.

THE CHARACTERS:

Laura Wingfield

Miss Hastings

several students

EDDIE: (Pushing his slightly thick glasses back into place with a slightly plump hand)

Did you say type each line twice, Miss Hastings?

PAM: (The college director's daughter who clings to an image of the teacher's helper)

Three times, Eddie. Can't you read? Right at the top of page 25, it says...

PAULA: (Bright-eyed) Page 25? But I thought...

MISS HASTINGS: Class, please. Everyone stop typing. I'll review the directions again. Begin with the conditioning practice, Part A, of Lesson 7 on page 25. Type each line three times. Continue on to the reinforcement practice. Remember to curve the fingers and keep the wrists low. After this warm up period, we will do the stroking checkup as your first timed writing.

Begin typing.

(Miss Hastings slips around the room, checking for curved fingers. Laura begins, deeply concentrating, but her hands are shaking.)

PAULA: (Chanting as she types) "Zoe Clay just packed my box with five grown quail."

(To Laura) Don't you just love that sentence?

LAURA: Why I...I guess I do, but I can't...typing the "z" is rather...

PAM: You just haven't practiced enough.

GWEN: (The quiet, capable one) Try to move the little finger without moving your hand or...

HASTINGS: Young Ladies,...(peering over her glasses)

PAM: We were just trying to help her.

HASTINGS: Thank you, but I am the instructor here.

(Coming to the center. Speaking down at Laura.)

Now, just what is the problem?

LAURA: (Shrinking) I just can't seem to reach...the words Zoe Clay...

HASTINGS: If you had concentrated on learning the techniques for each letter as we progressed through the first six units, that sentence would offer no difficulty Now, begin again. Concentrate.

(Laura inserts new paper.)

EDDIE: How many times should we type each line in part two?

HASTINGS: Since practice makes perfect, perhaps, young man, you should practice listening. The instructions were to type each line three times.

PAULA: Miss Hastings, since I've completed both parts, could I be excused to see Mr. Johnson so I could pay him the rest of my $50 tuition?

(Pam sits up straighter.)

HASTINGS: My dear girl, secretaries won't be excused for personal errands. No one can expect to hold a job if personal problems interfere.

(Paula is undaunted, but Laura reacts. She repositions her legs. Her neck muscles tighten. She rubs her neck. Besides, her mother has already paid her tuition.)

PAM: Tuition should have been paid last week.

GWEN: Maybe he'll be in his office after class.

HASTINGS: Maybe you all need additional practice. Busy minds need busy hands.

(The class accepts the chastisement; typing is resumed, but Laura only stares at the machine.)

Young lady, we're waiting. A typing class is a typing group.

(Laura wills herself to type.)

EDDIE: Miss Hastings, should we practice the paragraph in Part D?

HASTINGS: Certainly, to prepare for the speed test.

EDDIE: (Quoting from page 26 as he types)

"What should come next? If you quit now, you can have some skill to use, of course, but if you keep on, you can learn to type well; then you will have a skill to use and one to be prized."

(During Eddie's recitation, Laura falters again in her attempts to type with shaking hands. She massages the knot in the back of her neck, but she can't reach the knot in her stomach.)

HASTINGS: Attention, class. Please stop typing. Triple space down. Prepare to begin the speed test. If you have conscientiously applied yourself to the first six units, you will find that you will be able to achieve an average of thirty words a minute. After the time writings, we will determine gross words a minute.

(short and choppy enuciation)

Remember, type with accuracy. Emphasize the continuity of stroking. Strike the keys in rhythm without looking up. Ready?

Begin typing.

(The sounds emitting from Miss Hastings slap Laura; she has no point of focus. The internal quivering reaches a peak as she tries, but the keys jam. She is jammed. Her hand covers her mouth as dizziness and stomach upset engulf her.)

LAURA: (Only a slight cry) Oh.

GWEN: Paula, come on. Help.

PAULA: Oh dear, what's the matter? Are you sick?

(Only Paula and Gwen have jumped up to assist Laura out of the room.)

(Miss Hastings reacts from the front of the room. Her first timed writing has been interrupted.)

EDDIE: Will we begin again, Miss Hastings?

HASTINGS: Yes, Edward, we will have to begin again.

"And Hope for a Lasting Affair"

by Harriet Stolorow

One of the greatest stumbling blocks to objective discourse on the subject of student-initiated curricula is the notion that its advocates argue for a non-structured classroom wherein each student does his thing without guidance or planning. The truth is that a student-initiated curriculum does require planning, and it most certainly requires structure. It also demands a teacher's resourcefulness, imagination, flexibility and dedication to the premise that every student wants to learn something. By "something" I do not mean "anything," for I believe sincerely that students not only know what they want to learn, they also know what they need to learn. Regardless of media that deliver packaged information via sound and picture, the student finds himself operating in a society that charges him early on with the responsibility of knowing how to read and write. College freshmen are aware -- sometimes to the point of panic -- of what they need to know.

College freshmen are also aware that reading and writing are not something "out there," exercises, very often in futility, that one performs in English class and nowhere else. Unfortunately, the words "meaningful" and "relevant" have been misused, abused, and, finally, refused on the grounds that they are no more than a cover-up for classroom playtime, but, in fact, if the student indicates that he wants to read about and write about This and That, he has initiated a search for knowledge that is important to him. Given this information, it is up to the teacher to provide reasonable guidelines and the practical containment that we call "structure" in order to help the student achieve a goal that he himself can measure.

In all truthfulness I cannot say that my curriculum is unreservedly student-initiated, but I do make a conscious effort toward that end. Several attempts that culminated in success came about as a result of listening, intuition and luck.

Being responsible to the chairman of the department, the dean, the vice-president in charge of curriculum and the soon-to-be-unannounced accountability man, I feel obliged by the goals-and-objectives statements of our department to focus on expository writing. My original struggle with Rhetoric Is All was disastrous so I quickly switched to a thematic approach. With a far-reaching theme and free-wheeling methods I manage rather decently to get results in rhetoric.

One successful experience evolved from a unit on aggressive behavior. The theme that I had originally chosen for the semester was "Man and Society: Tradition, Alienation and Change." Our jumping-off point was the section that bore the title in The Modern Age, first edition, by Leonard Lief and James F. Light (Holt, Rinehart and Winston, Inc.). The section included good essays (exposition and argument), short stories, drama and poetry. We were going along pleasantly enough; the students' writing seemed to be improving -- fewer lofty abstractions, more specific examples, better organization of material. And then, one day, a behavioral scientist from a nearby university gave a talk at our college under the aegis of the psychology department. The dynamic speaker and his fascinating subject, aggressive behavior, generated the kind of student response that every teacher dreams of. When my classes convened the next day and I discovered that the students were still discussing the scientist's talk, I impulsively asked them if they would be interested in researching a unit on aggression. The majority were enthusiastically affirmative. (I wish I could say the vote was unanimous, but is it, ever?) A few skeptics growled, "Whatta we hafta do?" and were less than reassured by my answer, "I don't know. We'll have to figure something out." The teacher in me won one decision: the unit must culminate in some kind of research paper. We talked about various approaches to the subject: psychological, sociological, political, literary, etc. We discussed the necessity for each student to narrow the large topic to one manageable aspect. Then I turned them loose in the library where I, too, spent many hours researching aggressive behavior.

At the end of the first week I suggested that the due date for the big paper should be in two more weeks. Politely, but adamantly, they insisted that they needed three more weeks. We finished the unit at the end of the fifth week. Those were busy weeks. Some students preferred working in small groups, others were loners. We made time for small-group discussions, class discussions and a review of footnote and bibliography procedures. My job was to help them with an outline and technical problems. Many of them helped each other, a method which I encouraged but did not demand. A small number of students did a combined paper (not more than three students in each group). Meanwhile, I found poems, stories, and a play to read and talk about in class, thereby varying the tempo of research articles and essays.

The play was particularly intriguing: Tennessee Williams' Suddenly Last Summer (lots of aggression there!). An interesting corollary to this project was the students' complaint that their research had entailed much serious, contemplative and unhappy reading. Couldn't we finish the semester on a lighter note? O.K., so we did a unit on humor in America, and the big bonus turned out to be the discovery that our "best" humor is basically aggressive!

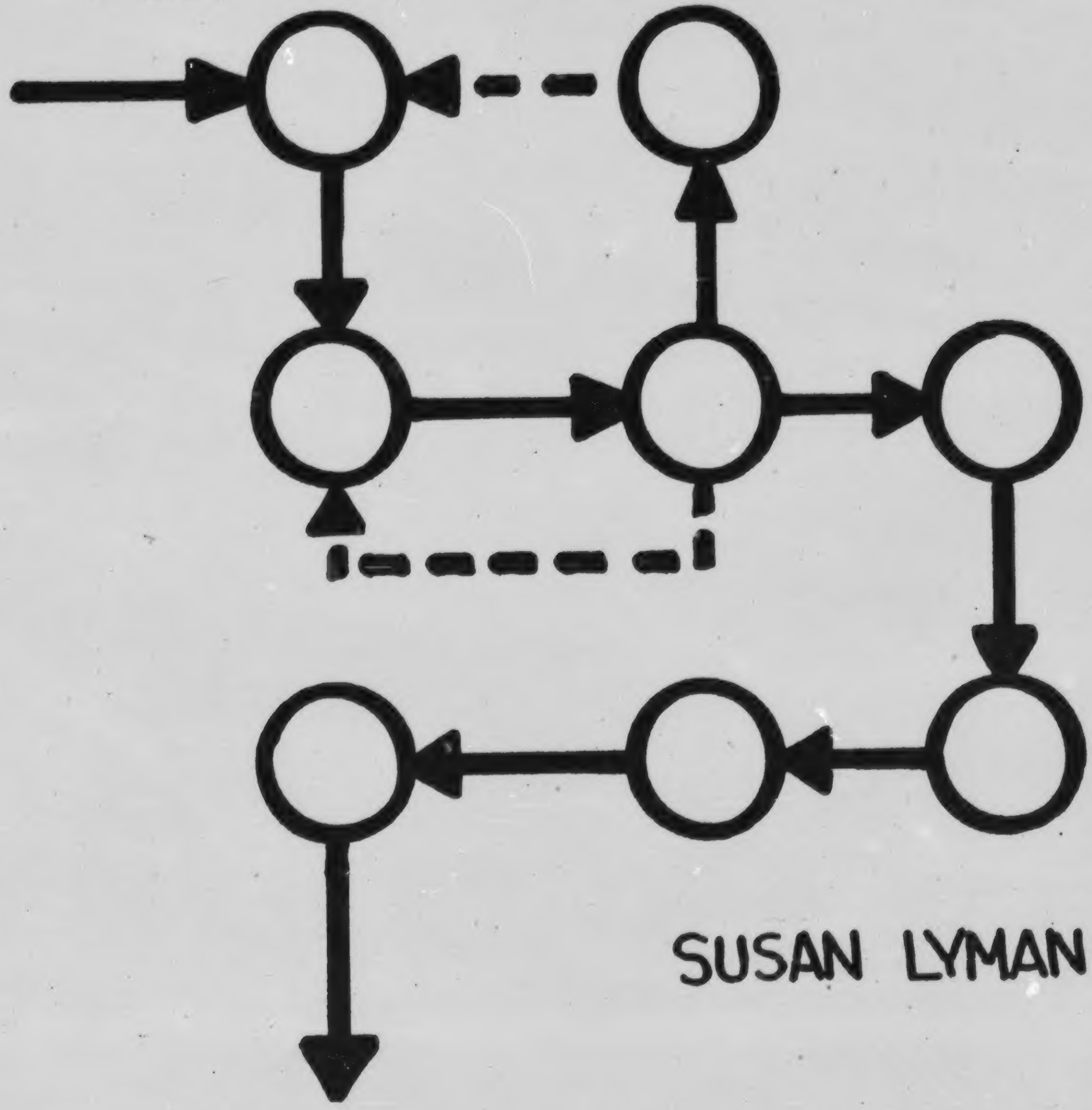
Another fairly successful (and unorthodox) project was making a film strip for the librarian to use in her freshman orientation library lecture. One day, after her film was shown in my classes one wise guy declared that it could substitute for anaesthesia. "We could make a better one," said another, and the class chorused, "Yeah, we could make a better one." So we did. And it was better -- well, livelier, anyway. We added a corny story-line and still managed to include all of the library paraphernalia that was necessary for freshman orientation. Unfortunately, the project took nine weeks (including three Sundays for rehearsal and shooting film in the library from 5:00 p.m. to midnight). Also, the student participation was too uneven; some students worked very hard while others contributed very little. The librarian now uses "our" film strip. She is a kind lady.

The latest project sprang from a unit on awareness. We had been using the textbook A Survival Kit, edited by the Humanities Team of Moorpark College (San Francisco, Canfield Press, 1971). When we finished this excellent book I asked the class if they felt they had become more aware of life around them; were they the "Awakening Man" described in the book? A student replied that one thing he had become aware of was that when I asked a question like that I was getting ready to hit them with a test. I answered, "Suppose you were the teacher and you wanted to know how much learning has been going on in here. How would you conclude this unit?" One statement led to another and the concensus was that the best way to illustrate their heightened awareness would be to go into the community and, in the form of a project, report what they had discovered.

One boy walked for miles along an abandoned railroad track and brought back slides of what his "new" eyes had seen: patterns in railroad ties, the underside of a viaduct, etc. He also displayed a collection of old bottles, license plates and other artifacts that may be valuable collectors' items. Two students hitchiked to Ann Arbor and back and made a log of the conversations that took place during the twelve rides they picked up. A girl gave an hilarious lecture on body language as a result of her own observations. Another student mounted a magnificent photo essay on Jackson's derelicts. Three very talented boys put together a media show that included slides, two movies going at once and synchronized music tapes. Their topic was "What Jacksonians Do in Their Leisure Time." As one student succinctly put it, "It was a gas."

Once, in a literature course the professor said, "The teacher can only arrange the rendezvous and hope for a lasting affair." If the teacher really believes that students want to learn, if she trusts her students -- and herself -- enough to make the rendezvous mutually pleasurable and mutually educational, there is no reason not to hope for a lasting affair.

SYSTEMS TECHNOLOGY IN EDUCATION: THE NEED FOR HUMANISTIC INPUT



SUSAN LYMAN

Systems Technology in Education: The Need for Humanistic Input

by Susan Lyman

Last spring, with the threat of having to write behavioral objectives for the State Board of Education, our principal engaged a "Systems and Objectives expert" to spend an in-service day with the teachers so that we would learn to write behavioral objectives. My initial reaction to the whole idea was fear. Fear, that I would not be able to master the fine art of writing such objectives. Fear, that perhaps I really didn't have any clear goals and objectives to defend my teaching methods with. Fear, that if I wrote behavioral objectives I would constantly be evaluated by the administration on the basis of them. Fear, that I would limit my students in what they would learn by using such objectives. I felt threatened as a teacher and as a human being.

During the course of that afternoon we were taught the correct form for stating behavioral objectives and we examined excellent "models" of them. I grew excited by the whole presentation. It was as if the "expert" was a coach and we were all the team members receiving the pep talk before we set out to play the game. I felt challenged; I was ready to play the game and win!

My team, myself and the other three members of our English department, sat at a table, game equipment in hand (pencil and paper), ready for action. Ready, begin... Ready, begin... Somehow our team just couldn't get it together. We sat around trying to figure a game strategy, but to no avail. We came up with some great goals, but they unfortunately for us turned out to be humanistic goals. An example of one was: "To help the student communicate with other human beings." A beautiful, noble goal, but how could it be stated as a behavioral objective so that it would be measureable? Our attempts at that became increasingly absurd. For example, the following was suggested: "If a student is asked a question by another person, he will answer that question 9 out of 10 times;" or another: "If in a given instance a student is asked to contribute in a class discussion he will respond at least 80% of the time." It was all very humorous at first, but as the afternoon progressed we still didn't have one behaviorally stated objective. Our team was losing and badly at that. The morale became so low that we lost a couple of team members. I was discouraged, but the desire to fight was still there.

After a few more futile shots, I called the coach over to our table for a time out. I explained to him that the morale was low and that we had tried to follow all the game plans, but somehow we were failing. He smiled reassuringly at me and explained that he understood our problems.

"Behavioral objectives are very difficult to write," he said, "but keep trying and I know you will win."

"But coach," I insisted shoving our list of goals at him, "we have tried but can't seem to get past our goals."

Brow furrowed, he methodically studied our goals. "Excellent job," he said, "very well written."

I beamed, but then remembered the problem at hand. "Thanks coach, but how do we state such goals in behavioral terms so they will please the athletic director (the State Board of Education)?

"Yes," he said, "its's a long, trying process that takes careful planning and wording on your part." "Perhaps you could confer with another team, the math team over there has done an excellent job of stating their objectives and you might get some good pointers from them."

"But coach," I protested, "their goals aren't the same kind as ours so how can they help?"

"Well..., yes, but they do have the form down pat and they're winning the game."

"Coach, are you sure we can measure humanistic goals behaviorally?"

"Definitely," he said, "it just takes time and you must think and use the forms and models I gave you."

"Maybe you're right, coach, but could you give us an example of a behavioral objective from our goal?"

"I certainly can," he said, looking briefly again at our goals. Clearing his throat he said, "Well, I must go on now and help the other teams before our time is up, but I'll be back."

"But coach...just one example please, I know we could do it if you give us just one example."

"I'd really like to but there isn't enough time right now, but I'll be back later."

"Please, coach..." But it was too late, he was gone. He never came back and all attempts to gain back his help failed. He avoided our team. We had been deserted and defeated.

****

The preceding episode actually happened and its occurance has brought me to my present position of total confusion. In an age when systems approaches have become the panacea for imparting rationality to any human endeavor, it was only natural that the field of education should be destined to also reap its "benefits." Using such jargon as "behavioral objectives," educators have grasped systems approach concepts viewing education as a system with a definable mission and identifiable goals which can be gauged for success against performance standards, much like NASA designs a flight to the moon or the Defense Department deploys military stategy. Yet education as a system differs in many important respects from a moon flight or the logistics of an invasion. The mission of education involves intricate humanistic relationships with the very essence of human beings, attempting to shape consciousness and foster growth and development; an objective, a task, involving complexities reaching the very limits of present concepts of tangibility and certainly exceeding the state of the art necessary for trips to the moon. It is debatable whether systems science and its tool, "behavioral objectives," are equal to the task demanded by education at their present levels of sophistication.

It would seem then, that if systems approaches and behavioral objectives cause me such disconcertion, I would ignore them and hope that someone else would take care of them. But that's the point that bothers me most, eventually someone else will take care of them and I will have to live with what they decide. That fate I fear worse than my struggle to understand them. If systems approaches and behavioral objectives are going to hold me "accountable," I had better be actively involved when they are formulated or I will become another victim of the system.

It is a very noble gesture on my part, but first I must know and at least basically understand what systems approaches and behavioral objectives are if I am to have any chance of being part of their formulation.

That point brings me back once again to my present position of confusion. I have read books and articles about systems approaches and behavioral objectives stating the pros, cons and the maybe's. I understand that a systems approach basically entails the studying and identifying of all the interacting and interdependent elements of a system, such as a school system or a curriculum system. I am able also to identify the environment in which a system operates, i.e., the social, political, economic, cultural and physical aspects. By means of a flow chart (a schematic diagram), I am able to graphically plot what I believe to be the present state of my own system in question, and how the components, instruction, administration, students, board of education, etc., interact with each other.*

Yet, can an educational system be adequately defined in terms of neat little boxes, denoting its various components with the forces of interaction and interdependence depicted by arrows? Likewise, can the sum total of how and what a student learns within a system be predestined by goal statements or measured by neat sentences known as behavioral objectives? Based upon present experience with systems approaches to education my answers to both questions must be no. However, reviewing the theoretical basis for systems approaches reveals that the deficiency may not lie in a systems approach to education, but rather in the methods by which it is presently being applied. Due to a lack of sophistication, inadequate technology and pure laziness on the part of consultants, a warped view of the potential systems approaches hold for education may be emerging.

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*C. West Churchman in his book, The Systems Approach, presents a nontechnical study of systems approaches and their application to business, government and human problems. Churchman briefly describes the systems perspective as an attempt to characterize the nature of a system in such a way that decision-making can take place in a logical and coherent fashion. Furthermore, measures can be developed revealing information describing the performance of the system.

But this lack of sophistication is not justification on my part or the part of educators to dismiss the whole idea of systems approaches and behavioral objectives. If as educators we plan to intelligibly deal with "systems experts" and "behavioral objectives experts," we must be informed and understand exactly what is involved in such approaches. This becomes even more pressing when advocates of such approaches sell the ideas to administrators, communities and the taxpayers. To most of them, it provides a "quick remedy" for the failures that are occuring in the school systems. Suddenly, the school system can be "visualized" the problems can be "seen" and if there is failure on the part of students, the teachers can and will be held accountable. This word I fear will cause great turmoil and even diaster within the next few years unless we, as educators, unite to inform ourselves and other people of our own school system about systems approaches and behavioral objectives. In this process it will be essential to point out the dehumanization that is occuring with the present state of such approaches, and how such approaches in and of themselves cannot solve the current problems that exist without a deeper sensitivity to human needs. This process of informing other teachers of inherent human traps of the present systems approaches can begin by helping them to understand what systems approaches, including behavioral objectives, mean to us as educators and human beings. We can talk about how and if people can fit into a systems approach. In short, we should involve people. This can be pursued in the teachers' lounge, in hallways, in education association meetings, in departmental meetings or anywhere you can talk to another teacher. It sounds a bit evangelistic, but the process must start somewhere if we are to inform and educate ourselves for the future demands that systems approaches will warrant.

Stopping at this point though would prove as diasterous as dismissing the whole systems approach and behavioral objectives without being informed about them. It is easy to criticize, find fault and tear down, but it is extremely difficult to offer alternative methods or answers for dealing with the present problems that really do exist. This is where our responsibility as educators really begins. If we are to fight the accountability battle and have a chance of winning, we must play the game in their terms. This does not mean that we should wave the white flag and surrender to their narrow concept of systems approaches. Rather, we must use systems thinking to beat them at their own game.

The real chance to promote humanism in our school systems begins here. If we as teachers are to be held accountable for the failures or successes of the students in our systems then we must have the opportunity to be active participants in policy formation, curriculum planning and identification of school system's objectives. If not, then we cannot be held accountable for programs and objectives of which we had no part in formulating. Likewise, if students will be measured against the success or failure of formulated policies and objectives then they too must have a hand in the formulation of policies and objectives. Further, since the community has a vested interest in the school system, both monetarily and through their own children, then they also must be active in the formulation of policies and objectives for that system.

Obviously, the answer to our present accountability battle does not lie in the dismissing of systems approaches and behavioral objectives, nor in fact does it lie in jumping on the band wagon in blind support of such approaches. True adherence to a systems approach to education dictates that accountability does not lie exclusively with teachers for they are but one component of the total system and have responsibility for only part of the system's performance. Accordingly, future success lies in the identification of present systems in which we operate and the careful examination of the system as a whole to determine whether it is capable of dealing with present problematic conditions. I am confident that such examination will reveal that the whole system is not merely the sum total of all its parts or components. The changes that will make the difference in our future as educators do not simply involve changing or altering a part here and there, but rather a systema tic approach to changing the whole system as it presently exists, making it less mechanical and more humanistically oriented by involving the real humans that are interacting and interdependent within the system. If we are to prevent the years 1984 and 2001 from being devasting for all people concerned with education, the time is now to be active reformers and advocates of humanistic systems approaches to the educational dilemmas at hand.

SYSTEMS, SYSTEMS APPROACHES
AND
THEIR EFFECT ON EDUCATORS

Arnstein, George E. "Schoolmen: Son't Boggle at the Systems Concept--You've Probably Been Using It by a Different Name," Nation's Schools 80 (October, 1967), pp. 76-77.

Arnstein identifies the two phases of systems approaches: 1) systems analysis which includes the stating of the problem, the searching for and determining of the cost of alternative solutions and the determining of the advantages and disadvantages of each solution; and, 2) systems approaches involve the implementing of the agreed-upon solution. According to Arnstein, systems approaches allocate resources and values according to an overall plan, they favor the administration and place a premium on planning at the expense of awareness.

Churchman, C. West, The Systems Approach, Dell Publishing Co., Inc., New York, 1968. (243 pages)

C. West Churchman in his book presents a nontechanical study of systems approaches and their application to business, government and schools. Churchman briefly describes the systems perspective as an attempt to characterize the nature of a system in such a way that decision-making can take place in a logical and coherent fashion. Furthermore, measures can be developed revealing information describing the performance of the system. He readily admits, however, that systems approaches have a long way to go in helping human problems.

Guba, Egon G., "The Failure of Educational Evaluation," Educational Technology 9, (May, 1969), pp. 29-38.

In this article, Guba brings out the failures that are present in our current mode of evaluation in systems approaches. He criticizes the over-emphasis placed on developing objectives and the absurdities that result from insisting that they be stated and measured behaviorally.

Hoetker, James, Systems, Systems Approaches, and the Teacher, National Council of Teachers of English, Urbana, Illinois, 1972. (54 pages)

This book explains systems and systems approaches in education in very simple, easily understood terminology. As educators we will have to be aware of systems approaches, especially when it comes to the accountability battle. It helps you to identify the components of your own school system which are at work in determining your future as educators.

Husmann, Fred, "Learning Systems and the Teaching of English: Mechanizing or Humanizing?" The National Elementary Principal 49, (February, 1970), pp. 18-22.

Husmann purports that "English as it is now taught should be abolished," and that "systems approaches as they are now conceived will not improve the teaching of English." He vies for the humanistic systems approach to teaching and offers some ways to begin the humanization process.

Maloney, Henry B., Accountability and the Teaching of English, edited by the National Council of Teachers of English, Urbana, Illinois, 1972. (164 pages)

This book is a collection of essays written by various educators of English about objectives, systems approaches and accountability in the teaching of English. Of particular interest are the essays written by Forehand, who focuses on the evaluation process involved in curriculum development; Morreau, who airs the misconceptions surrounding behavioral objectives and institutes procedure for teacher application of behavioral objectives; Seybold, who presents "performance objectives" as a substitute for behavioral objectives and "shows" how these can work toward the advantage of teacher and student; and Squire, who examines the question plaguing most "humanistic teachers": What are the humanistic goals in teaching English? He trys to objectively examine behavioral objectives in an attempt to utilize the basic concepts in formulating humanistic goals in English.

Parsegian, V. L., This Cybernetic World of Men, Machines and Earth Systems, Doubleday and Co., Inc., Garden City, New York, 1973. (246 pages)

V. L. Parsegian introduces cybernetics (a form of systems approach) by giving an historical context which dates such approaches back to Plato. Of particular interest to educators are: chapter 2, which explains systems, their structure, function, interrelationships and open vs. closed systems; chapter 8, which brings systems approaches, perception and learning together and in the process shows their interrelationships and effects upon each other; and Chapter 11, which shows how cybernetics (systems approaches) can and are being applied to sociocultural relationships in order to identify the real challenges that face all people, and especially educators, in the future.

Humanistic Approaches to Motivating Reading and Media Study in the Junior High School

by Myrtle W. Turner

Title: "Humanistic Approaches to Motivating Reading and Media Study in the Junior High School"

PART I - Approaches for the Deficient and Reluctant Reader

- A. Introduction
- B. Theoretical Justification for These Approaches
- C. What I Can Do in My Present Program

PART II - Approaches for the Fluent Reader

- A. Introduction
- B. Annotated Bibliography - Background for Developing More Effective and Creative Approaches to Literature & Media
- C. Classroom Application

PART III - Evaluation

PART IV - Bibliography

Editor's Note - Myrtle Turner's project also included an extensive appendix of materials, games, sources, forms, reports, and activities that was truly impressive and which dramatized much of what is here. Regrettably, space limitations and graphic problems prevented its reproduction. I urge those interested in this project to communicate with her directly about the possibility of procuring samples of this material.

CSW

PART I - Approaches for the Deficient and Reluctant Reader

A. Introduction

Part of the frustration in our classrooms today exists because our kids don't know what they are or are going to be, and they are bugging their teachers to help them find out. One way we can help them achieve this self-awareness is to teach them to read literature which will help them find out who they are and what they must do to fit into the society in which they must live. What we've done so far is approach this task as if it has no relation to life. If students can attach their reading to some experiences they have already had, they can tie it in. Wardhaugh states that the child must learn to react to the orthography, and ideally the subject matter he is asked to read about should touch something within his experience or be relevant to that experience in some way. Given these conditions, he will find the task of reading to be a meaningful one. Because of the vast differences among our students on the basis of subculture and other factors, we are going to have to have more individualized instruction to satisfy individual differences and systems. This project is an attempt, on my part, to learn how to individualize instruction more effectively and set up techniques and reading that will be relevant for both the deficient or reluctant and the fluent reader.

B. Theoretical Justification for These Approaches

Psycholinguistic techniques show that the type of information a child requires is not best represented in the form of stereotyped classroom or textbook rules and exercises. Rather a child learning to read seems to need the opportunity to examine a large sample of language, to generate hypotheses about the regularities underlying it, and to test and modify these hypotheses on the basis of feedback that is appropriate to the unspoken rules that he happens to be testing. He needs written language that is both interesting and comprehensible, and teachers who understand language-learning and who appreciate his competence as a language-learner.

Linguistic analysis shows that language has two levels - a surface structure, sounds or written representation of language - and a deep structure, meaning. As the reader strives to recreate the message, he utilizes his experiential conceptual background to create a meaning context. If the reader lacks relevant knowledge, he cannot supply this semantic component and cannot read. Therefore the teacher has the monumental task of selecting classroom experiences for their utility in meeting real life needs and interests of students. The teacher is the key to the process as builder of programs, provider of time to read, initiator of activities, and the sparkplug who shows children his own enthusiasm for literature as a joyous and rewarding form of experience.

C. What I Can Do within My Present Program

1. READING MISCUE INVENTORY:

The major purpose of the RMI is to analyze the oral reading of individual students in order to plan a specific reading program for each one, or for a group who reveal similar patterns. Using the results from the Reader Profile, the teacher presents strategy lessons on a "needs" basis and then aids the student in making direct application to natural reading situations. The procedure for gathering the necessary information is given in detail in Reading Miscue Inventory: Manual Procedure for Diagnosis and Evaluation by Yetta Goodman and Carolyn Burke.

The theoretical basis for this approach is that all the responses to the graphic display are caused and are not accidental or capricious. In every act of reading the reader draws on the sum total of prior experience and learning. By comparing the ways these miscues differ from the expected responses we get direct insight into how the reading process is functioning in a particular reader at a particular time. The phenomena to be dealt with will be called miscues, rather than errors, to avoid the implication that good good reading does not include miscues.

Learning to read is a complex and delicate task in which the child must look for the knowledge and skills that he needs only in the process of reading. Therefore, the only way to facilitate their learning to read is to make reading easy for them. This means continuously making critical and insightful decisions - not forcing a child to read for words when he is, or should be reading for meaning; not forcing him to slow down when he should speed up; not requiring caution when he should be taking chances; not worrying about speech (such as dialect) when the topic is reading; not discouraging errors when the child must test his hypotheses in order to learn. Learning to read is a problem for the child to solve. The motivation and direction of learning to read can only come from the child.

2. NEWSPAPER READING:

Local newspaper is better if a choice has to be made. The following are possible activities:

a. Paragraph summary of lead story on front page
b. Letter responding to a controversy in "Letters to the Editor" column
c. Questions asked about a number of brief articles in Sports pages (Puzzle could be used also.)

3. MAGAZINE READING:

The following are kinds of magazines Jr. High readers like:

a. Car & scientific: Hot Rod, Motor Trend, Popular Science, Popular Mechanics
b. Sports: Field and Stream, Outdoor Life, Sports Illustrated
c. Picture: Look, Ebony, Ebony, Jr.
d. News: Jet, Newsweek, Time
e. Digest: Negro Digest, Reader's Digest, Science Digest
f. Teenage: Teen, Seventeen, In
g. Home: Good Housekeeping, Hair-Do
h. Prose: American History Illustrated, Saturday Evening Post

The magazine reading can be responded to through oral reports, essays, poetry writing, and group discussions.

4. PAPERBACK READING:

Twelve interest categories revealed in the analysis of the Reading List of 1, 000 Paperback Books (Hooked on Books, pp. 148-173) can be used to give guidance to students in selection of books:

a. Adventure or action: science fiction, more earthly adventure, spy & detective, and war stories
b. Nature and animals
c. History, biography & autobiography
d. Poetry & music
e. Sex
f. Explanatory & self-improvement
g. Social action (largely books by or about Negroes)
h. Humor
i. Suspense and horror
j. Cartoon
k. Girls
l. Hogbooks

Techniques:

a. Journal writing - Write in a spiral notebook the last 10 minutes of the period. Quantity of production is the criterion for judging writing with the required minimum of 2 pages a week to be turned in Thursday and returned Friday. The teacher glances over material, neither carefully nor correcting. The student copies from newspaper, magazine, or book if he can't think of anything to say. Some fill journals with thoughts and happenings of everyday life. The teacher can suggest books for students to read that will help them solve some problems reported in the journal.

b. The Reading List of 1,000 Paperback Books can be duplicated and distributed.

c. An Informal Reading Interest Survey can be given (sample in Appendix) to determine favorite books and enable students to develop their own lists.

The greatest possible use should be made of newspapers, magazines, and paperbacks because the most reading these students will ever do will be short types of articles or fiction. Research reveals these types are 'pop' culture and using them is bringing part of the student's world into the classroom. Literature selected should have immediate interest and particular relevance to the student's situation. Pleasure and enthusiasm must be the first goal.

5. THREE WEEK UNIT: "West Side Story":

The study guide (Hooked on Books, pp. 108-122) can be adapted to the particular classroom situation. A paperback set can be requested from the curriculum coordinator, and the teacher can create a temporary classroom library of books dealing centrally with concerns of "West Side Story." No device more effectively creates willing readers than one good book with others like it easily available.

6. NEWS BULLETIN BOARD:

Students can be asked to contribute interesting items from magazine and newspaper reading, such as announcements of up-coming TV or movie attractions related to classwork, critical reviews of books, plays, TV programs, or their own writing or other projects. Extra credit can be given.

7. WORD GAMES:

Students can review difficult words encountered in reading and writing. They can make their own puzzles and create other games using techniques included in Appendix. Teacher can develop these materials also.

8. RESOURCE PACKS:

Because this technique revolves around a central theme or interest, the teacher assesses the particular class situation before development begins. "Human Relations" instead of "Black Experience" might be more relevant for Jr. High students who are not mature enough to grapple with some of the issues involved. A interest pack on "Oneself"(cover illustrated with picture of eye) can include these:

a. Take any of the essays, poems, books, short stories and illustrate in any medium you choose - collage, painting, sculpture, oral reading, music, photographs, film, or use your imagination.
b. Make a collage about yourself depicting who you are in any way you desire.
c. Compose a poem, song, verse, story about yourself.
d. If you can get access to a camera or a movie camera, take pictures or film a series entitled "Me," "Myself," or any title you desire on this theme.

9. STUDY OF TELEVISION DRAMA:

The family show would be a natural starting point for this study although any of TV's genres will do as well depending on the particular class situation. If the family show is used, the teacher requires the students to look at two or three popular programs, such as "The Waltons," "Sandford & Son," "The Brady

Bunch." Each committee can be assigned this set of questions:

a. In what ways are members of the family depicted?
b. What is their economic status?
c. What are the family's cultural identifications?
d. What kinds of problems confront the family?
e. What explicit values are preached?

10. LANGUAGE EXPERIENCE APPROACH:

Have student tell you (the teacher) something that happened to him (movie, TV show, story he knows) from beginning to end. Tape it and then write it using the student's words and syntax with normal spelling. Have student read it back to you like something you do miscue analysis with. His getting essential meaning is the main goal. You can move from this quickly to extend him to other kinds of things you want him to read.

Some of the advantages of the language experience approach are students make better miscues, you can get some complex language out of students, it builds confidence in the student to tackle the more complex text, students learn how to tell stories and to use oral language more effectively, and it increases self-concept being an extension of the ego into print. Possible activities are:

a. Let students illustrate what you've written and bind and keep as a book for themselves or others to read.
b. Move from your writing stories to them writing them down.
c. Using Gestalt method let the class make a story and give individual copies to everybody in the class.
d. Ask the student to revise and fix the story up to sound like print.
e. Let students construct a play from what you've written from their dictation.
f. Let them do RMI's on each other to discover how they read.

11. CHILDREN'S LITERATURE

The teacher brings Children's Literature materials into the classroom and makes story come alive through his oral manipulation of language in regard to visual images in the book. The Jr. High teacher can use a good reader to perform this task.

12. APPROACHES FOR INDIVIDUALIZING LEARNING FROM OTHER TEACHERS

Other teachers report success they have had in individualising the learning of reading in articles in the English Journal numbered as follows in the Bibliography under Teacher References: 27, 17, 1 & 14.

13. "King Fu" and "Sandford" - AIDS IN READING:

Children watch a videotaped television show on a closed circuit set while following the written script of the program. The technique is still experimental with 900 inner-city public school students in Philadelphia, but 20 other inner-city schools will inaugurate it in their classrooms next year. Preliminary testing and observation indicate that the program is highly effective. Children not only show "high motivation" to read but are showing interest in writing and some have asked to be admitted to typing classes so they can write their own scripts. "Children will read what they enjoy reading."

PART II - Approaches for the Fluent Reader

A. Introduction

The ultimate goal in this project is to teach the student to read so that he can read literature. In the English Journal (May, 1973), Beverly Haley, in her article, "Who - Oh, Who in the Universe Am I?" states, "Teachers must acquaint themselves with a vast number and variety of writings. Considering the diversity of today's students and the teacher's volume of tasks and brevity of time, he must consider certain factors to be able to assume the responsibility of the magnitude inherent in the task of helping a student identify himself through literature." First, gear choices around a general mood or atmosphere sensed among student body or particular class during any given year - apathetic, rebellious, bitter, indifferent, antagonistic, disrespectful, excited about life, eager. Within that general mood or tone is the entire gamut of unique individual attitudes - each according to his own background of experience and his own interests, skills, talents, and personality. Secondly, there is a wealth of materials of classic and recent variety. It helps to have a cooperative administration and lucrative budget, but even with a minimum in this area, it is possible to be selective with materials available and to use supplementary things within our reach such as films, maps, talented people in the community, etc. Third, the prime responsibility rests with the teacher - to provide enthusiasm, resourcefulness, and creativity along with a broad range of literature. We may not always know precisely the right moment for any particular student's need. Much is left to chance, but we can try to be perceptive - to be 'tuned in' to what students say and have at our fingertips choices of literature with which students may identify.

B. Annotated Bibliography - Background for Developing More Effective & Creative Approaches to Literature and Media Study

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2. Carlsen, Robert G., Books and the Teenage Reader, Harper & Row, New York, 1971: An annotated bibliography of teenage books that are grouped into categories based on the interests and problems of the modern teenager between ages 11 & 14 in grades 5-8 or 9. The problem of teacher or parent in guiding reading is knowing the adolescent stages, being right with suggestions when one stage is ending and another about to begin, and knowing that each stage is a rung on a ladder of reading maturity. Detailed plot is given for nine novels. If the adolescent doesn't like or understand a classic, do not force him to read it. One grows slowly toward an enjoyment of the classics. The author names classics that have appeal for adolescents at various steps in their reading maturation.
3. Dixon, John, Growth through English, Oxford University Press, 1967: A report of the Darmouth Seminar in which English is defined by a description of the activities we engage in through language - talk & drama; writing & reading. A theme or aspect of human experience unifies varied classroom activities. When skill becomes an end in itself, English loses contact with the humanities. Talk enters into the whole range of human interaction and drama builds from that interaction images of human existence. Writing assignments without background of discussion and shared experience are unlikely to elicit much response. Much depends on the quality of interaction in which writing is rooted. Personal experience is the vital core of English work. Involvement in the experience will draw students into writing.
4. DeNitto, Dennis, ed., Media for Our Time, Holt, Rinehart & Winston, New York, 1971: An indictment that young people today do not apprehend and judge the world around them primarily by means of print. Images, sounds, and happenings of the new media are what 'turn on' this generation as documented by Marshall

McLuhan. This book will assist the teacher who wants to harness students' interests in constructing curriculum. The language and the principles of eight media are given: literature, film, television, theater, song, painting, sculpture, and photography. Study of a television or film script can enable one to understand and judge a live film or television production.

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6. Reid, Virginia M., ed., Reading Ladders for Human Relations, 5th edition, ACE, 1972: A guide for books through which readers may interact in order to develop more positive personal, school, and community relationships. It may be used by teachers, librarians, parents, social workers and others, concerned about the reading and humanistic growth of youngsters. The books, which have relevancy for problems and situations of students, are grouped into four ladders within which they are arranged by maturity level and then listed alphabetically by author. The book has author and title indexes. It contains lists of useful books for teachers and book review sources. It offers excellent ways of sharing books.
7. Root, Shelton L., Jr., ed., Adventuring with Books, second edition, NCTE, Citation Press, New York, 1973: Guide for selecting books for children of preschool age through 8th grade. The user is expected to apply knowledge and understanding of individual reader's interests, tastes, purposes, and reading abilities to the process of book selection. The edition includes more than 2,400 entries. Most books are of recent publication.
8. Summerfield, Geoffrey, Topics in English for the Secondary School, B. T. Basford, LTD, London, 1969: A proposal for other teachers to use the "project" method which can achieve extraordinary results in the teaching of English. The project covers a range of activities, such as various forms of reading and writing, which are unified by a particular theme. The teacher's responsibility is to arouse a sense of the possibilities of a subject, and also to collaborate and guide as actively as may be necessary. The teacher insures active use of the imagination and an effective sense of involvement. A list of topics and plans for developing them are suggested. A guide of five categories is given for developing a project topic.
9. Whitehead, Frank, The Disappearing Dais, Chatto & Windus, London, 1966: An account of the gradual disappearance of the authoritarian atmosphere of the classroom in secondary schools and an awareness of a growing body of English teachers who attempt something different in the classroom. They believe that the many aspects of English should engage children's hearts and sympathies as well as their minds and thus help them toward maturity. A great deal of unthinking routine in English teaching still exists and too many approaches are moulded by the type of examinations we have.
10. Holt, John, What Do I Do on Monday? New York: Dell Publishing Co., 1970: Learning is a kind of growing, moving, and expanding of the person into the world around him. The purpose of the book is to have us think about conditions that make growth possible and the ways we can help create those conditions. "Continuum of Experience" means that life and human experience are one whole, and true learning can only take place in this context. We should try to do in school as much as possible of what people are doing in the world. The less we are bound by some tight rigid way things have to be, the more free we are to grow. Innovation begins in the

C. Practical Classroom Application

1. **MASS MEDIA TECHNIQUES:**

    a. Write a film script for a short story that lends itself to such a transformation.
    b. Do reviews and essays on films seen recently
    c. Rent a film, show it, and then discuss it in the classroom and assign subjects for composition that explore or review or analyze the film as an art.
    d. Choose a subject, such as rejected love or nature or religion, and suggest students bring to class recordings or songs that fit into the category. These songs can be compared to poems on the subject.
    e. Students can write essays on art reproductions selected, especially comparing images of the family.
    f. Students submit photographs of their own on which they write essays.

2. **INNOVATIVE APPROACHES TO LITERATURE:**

    a. "Poetry Treasure Hunt": an exciting game approach to culminating a poetry unit is described by a teacher who had success with it in the article, "The Shape's the Thing," by Shirley Auerbach. (listed in Bibliography)

    b. "Affective Approaches": Gene and Barbara Stanford discuss effective uses of open-ended discussion, improvisation, simulations, and simulation games in their article, "Affective Approaches to Literature," given in Bibliography.

3. **MASS MEDIA UNIT:** a unit plan that worked in 9th grade can be found in Boutwell's Using Mass Media in the Schools, pp. 125-131.

4. **A PROCESS FOR ASSESSMENT OF STUDENTS' WRITING:**

    Dr. Stephen Judy's article (listed in Bibliography) in the English Journal describes a seven-step process which the teacher can use in helping the individual student to have a satisfying experience with writing.

5. **WAYS TO SUBVERT THE GRADING SYSTEM:**

    Holt in What Do I Do on Monday? suggests that if you must grade, grade as seldom as possible, as privately as possible, and as easily as possible. Give grade from cross-section of best work.

PART III - Evaluation

The reading program which is based on the learner's experience, interests, and concerns should reflect goals of a society which values creativity and divergent thinking. Experiences planned for these students have been successful if they have moved them from where they are in the direction of greater understanding and control of themselves and the world in which they live. Books are merely a vehicle to foster dialogue; what the students do with or their productive use of ideas and perceptions gained from discussing books is the most important aspect of a reading program. How the students will use their new knowledge and awareness of media is beyond evaluation at this point, but the teacher can feel encouraged if students are starting to think about the ethics and responsibilities involved in a world dominated by mass media.

PART IV - Bibliography

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Culturalization: A Curriculum Guide for the Indoctrination and Demonstration of the Similarities Among Major Cultures of the World

by Edward A. Francis

OUTLINE

Proposal: Develope a curriculum guide for the indoctrination and demonstration of the similarities between major cultures of the world.

I. Identification and Adaptation
  A. Identify similarities between major cultures
  B. Select media through which similarities can best be illustrated
  C. Ask school and village administrators to identify favorable times and locations for demonstrations
  D. Arrange faculty members cooperation and participation
  E. Identify and select students who would support and become involved in the project
  F. Idnetify and select parents who would take an active interestin the projects
  G. Employ video tape recordings to promote interest beyound immediate presentation sites.

II. Information Acquisition
  A. Acquire information from cultural centers
  B. Acquire all possible help from participants of English 880
  C. Determine materials present in Birch Run area
  D. Build a working bibliography through consulting the various libraries and international centers
  E. Consult as many persons of international interest as possible

III. Define parameters of each presentation
  A. Each presentation should be as excitiong as it is informative
  B. Play up food, money and sex to capture 1. interest 2.participation 3. a desire for more presentations.
  C. Direct the programs at the needs of the people. Let involvement and information do the changing of the community
  D. Involve local people whenever possible
  E. Build into programs both long and short range objectives

IV. Comparison and Evaluation
  A. Compare each presenttion with the merits of intended purpose
  B. Invite community to react to presentations in written and verbal forms
  C. Observe changes in attitudes among participants and observers of presentations
  D. Depend more upon community reactions than teacher reactions when evaluating presentations
  E. Base evaluations on internal objectives of project. Constantly ask why did or did not the desired occur and how can the presentation be altered to bring about the objectives

PHILOSOPHY

In a world of space exploration, the Cold War, and the United Nations, it is of paramount importance that citizens of the future know and understand the people of the world and the countries inwhich they live.

At the close of World WarII there were approximately 75 countries in the world. Now there are well over 100, with the expectation that there will be more in the future. Therefore, it seems appropriate to give students of all grade levels an opportunity to study some countries representative of major cultures.

At the lower elementary level, an unstructured program within the student's scope of experience is desirable. Upper elementary and high school curriculum are developed to study these areas in greater depth.

GENERAL OBJECTIVES

The general objectives are: 1. To gain an understanding of the geography, history, and present role in world affairs of countries and ethnic groups represented in the community. 2. To gain an understanding of the cultural heritage of the peoples studied. 3. To recognize the likenesses and the differences of the people who populate the world. 4. To understand that the United States is a "melting pot" of all cultures.

PROCEDURE

I. Motivation
    A. Early elementary
        1. Unstructrued, geared to student's interest, abilities, and experience
            a. Ethnic background
            b. Incidental current events
    B. Later elementary
        1. Relate to student's ancestry, interests, abilities, and experience
        2. Current events if applicable
        3. Exhibits assembled by teacher and students
            a. Reality
            b. Books
        4. Bulletin Boards
        5. Presentations through the media

II. Formal study to confirm and refute concepts
    A. Basic texts (see bibliography)
    B. Supplemental texts(see bibliography)
        1. Locate countries
            a. Determine topography
            b. Political divisions

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FREE MATERIAL AVAILABLE TO THE CLASSROOM TEACHER

Nearly every Embassy in Washington D. C. will send material about its country.

Air France, 683 5th Ave., New York 22, New York

Argentine Consulate, 105 W. Adams St., Chicago, Illinois

Australian Natinnal Travel Association, 350 Post St., San Francisco, California, 94111

Australian News and Information Bureau, 636 5th Ave., New York, New York, 10020

Austrian State Tourist Dept., 444 Madison Ave., New York, New York, 10022

Austrian Information Service, 31 East 69th St., New York, New York, 10021

Belgium

Belgium Tourist Bureau, 720 5th Ave., New York, New York, 10019

Sabena District and Ticket Office, 1249 Washington Blvd., Detroit 26, Michigan

Brazilian Government Trade Bureau, 551 5th Ave., New York, New York, 10017
Coffee, The Story of a Good Neighbor Product, Pan American Coffee Bureau, 120 Wall St., New York, New York, 10005

Britain

British Travel Association, 39 South LaSalle St., Chicago, Illinois

California Texas Oil Corporation, 380 Madison Ave., New York, New York, 10017

Canada

Canadian Governemnt Travel Bureau, Ottawa, Canada Passenger Service Center, 105 W. Adams St., Chicago, Illinois, 60603

Cuban Tourist Commission, 610 5th Ave., New York, New York

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Mexico

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Puerto Rico

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Versatility of Macaroni, spaghetti, egg noodles, Rasotti Lithograph Corporation,
N. Bergin, New Jersey

Yugoslav Information Center, 816 5th Ave., New York, New York, 10021

D. New Directions in Reading and Literature

Sample Activities and Projects for Selected Adolescent Novels

by Yvonne Glenn

The following is a list of sample activities which may be used as projects in an Adolescent Novels course along with particular novels.

Act of Darkness by John Peale Bishop. A boy enters adolescence and is mystified by the adult world around him.

Create a slide and/or tape show which illustrates the feeling of not understanding things going on around you

Bring in a collection of articles which have one or two definite uses. suggest some of the ridiculous uses someone from another planet may suggest for each article with the reasons why it would make such suggestions

Make a tape of teenagers telling of things their parents or other adults do that seem to have no rationale. That is, things adults do which may confuse teens

** V.C. Present a survey to the class in which you have had adults and teens rank order particular situations. For example, "What is the worst thing you could find out about your teenager?

___ that he has been shoplifting
___ that he is a high school dropout
___ that he is promiscuous

Note the differences and similarities in ranking. Do teens see things as adults do?

I Never Loved Your Mind by Paul Zindel. A male and female high school student drop out of school and travel in search of something meaningful.

V.C. Dropping out is sometimes a "cop out" for not making decisions. Students may make a list of "Either-or Forced Choice" items to ask other students or adults. An evaluation should be made as to how many people had a difficult time making a decision. Examples: Are you: More of a saver or spender? More of a loner or a grouper? More like a rose or a daisey? More like summer or winter?

V.C. The characters of this novel wander about mainly because they don't know who they are. Students may wonder about this question, but rarely have to answer it in a concrete manner. The teacher selects three volunteers who answer the question "Who are you?" After each one has replyed, the other students write down ten responses which answer the same questions

Based on the "Who Are You" technique, have students prepare an improvization of how each character in the novel would have answered the question at the beginning and at the end of the novel

Visit the Juvenile Court and talk with the social workers who work with high school dropouts and runaways. After the visit, write a case study on the novel's characters and propose solutions as a social worker might

The Pigman by Paul Zindel. Teens take advantage of an old man in their own selfishness.

V.C. The characters of The Pigman failed to see or understand another's position in life. To help teens put themselves in another's place try "Who's To Blame". A story is told in which at least four people have done things unethical (but with reasons). Students must then rank order them from most to least blameless

Have students visit some Senior Citizens and make a chart of the types of collections or hobbies they have. Students then pool their findings and in small groups come up with reasons they think motivated the old people to make their collections

Find some Senior Citizens who have a negative attitude about "today's teens." In small groups, or individually, do some extra things for them: lawn or house work, read to them, or just visit for a period each day. After a few weeks report on how attitudes changed; or if they did not change, discuss why.

Make a child's book which illustrates how to be more considerate of others and ways to better understand people different from ourselves

Mr. and Mrs. Bo Jo Jones by Ann Head. A sixteen year old pregnate bride and a seventeen year old immature husband make up an unsteady marriage.

V.C. Bo Jo and his wife seem to be thrown into an impossible situation, yet they did have alternatives to choose from. Knowing we do have alternatives often helps in crisis situations. Have students brainstorm to come up with as many alternatives to various situations as they can. Examples: Things to do on a weekend in this town, Ways to earn (save) money, Ways to handle the overly aggressive male/female on a date, etc.

Prepare an improvisation displaying various alternatives Bo Jo and his wife could have had after being married for a group of students not familiar with the book. This group can decide which alternative seems more effective in the given situation. Situations may revolve around going out with the guys, buying new clothes, being bored with nothing to do, etc.

Interview several parents of teenagers on what feelings, beliefs, and responses they would have if their son or daughter became a Mr. and Mrs. Bo Jo Jones. Take a census as to whether they believe a couple who is expecting a child should marry. In a fellow-up, interview teenagers on questions and compare responses as to age, social and religious background, and male/female responses

Write a letter as Bo Jo or his wife would fifty years after they were married to a teen boy or girl which gives advice, reflects on the marriage and their teen years, and projects their hope for future teens

The Outsiders by S.E. Hinton. Teen gangs, fights, and a search for values.

V.C. Getting involved in gangs(street or social) is very characteristic of adolescents. Problems arise when the individuals of the gangs stop thinking and let the group make decisions for them. Students need to practice making decisions for themselves when there is a values conflict. Introduce to students the idea of internal dialogues we have with ourselves. Should I or Shouldn't I type things. Students are to tune in on their internal voices and choose a conflict he is having in which his internal voices have been carrying on a dialogue. Example: spend money on a stereo or save it, tell a parent or friend something important. Each student is to write a short dialogue or script of the conversation between his internal voices until he comes to a definite conclusion. Volunteers may demonstrate their skits for class discussion

V.C. Gangs are often made up of insecure teenagers who feel they have had very little success. Concentrating on any successes and things done well (no matter how small they seem) often sheds a new light for the insecure. In small groups have students answer following questions with a recorder taking notes. What things do you do well? Was there a time when you showed great courage? Tell about a peak experience you had. What was the happiest time in your life? What are three things you have done successfully?

Work on weekends with Big Brother and Big Sister Groups. Create a project and/or report on the values conflicts teenagers have which you have worked with and come up with some ways of handling the conflicts

Create a list of fun workable activities which can get teens involved in social, political, and religious groups so that they are kept busy doing productive kinds of things

Summer of '42 by Herman Raucher. The experiences of three teenage boys in their first practical encounters with sex and sexuality.

V.C. Keep a journal on male/female roles including sexual, social, economic, and political roles

Select one of the characters and tape his comments of the summer of '42 while at the age of 40 he is preparing his son for the teen years

Visit the local Public Health Department to see what types of problems are caused from teens not knowing enough facts (or the correct ones) about sex and sexuality

Prepare a presentation of solutions of teen-sexual problems which will be informative and imaginative for both students andparents

The Butterfly Revolution by William Butter A group of teen boys take over and control a camp with drastic effects.

Make a slide show or a picturemontage of things and beliefs which you value and which would destroy your individuality if taken away or surpressed.

Make a list of values which the boys were either in conflict over or completely disregarded. From this list make your own story which illustrates what happens when these values are ignored

Select one particular situation in the novel and write a poem about the things you were feeling when reading it

Dramatize one of the scenes in the book or what would occur if such a take-over happened in your school

The Chosen by Chaim Potok. A teenager developing and holding to a religious awareness.

Set up a panel discussion of students and adults with a moderator on the questions they have of either religious beliefs or organizations

Prepare a slide and tape show of the various sacrements, songs and hymns and artifices of the world's religions Emphasize differences and similarities

V.C. Keep a Religious Diary entering all accounts, conversations, new thoughts, old thoughts revived concerning religious awareness

Make a puzzle which is symbolic of any "religious experience" you have had. It may be a walk in the rain, cotton candy at the fair, seeing a new born child.

** V.C. These items are values clarification techniques taken from Values Clarification, A handbook of practical strategies for teachers and students by Sidney B. Simon, Leland W. Howe, and Howard Kirschenbaum; Hart Publishing Company, 1972.

Similar activities may be done with other adolescent novels--*Dave's Song*, Robert McKay; *Go Ask Alice*, Anonymous; *A Separate Peace*, John Knowles; and *Romeo and Juliet--West Side Story*, Arthur Laurente, ed. are examples.

The main goal of such activities is to get students creating their own responses, doing their own writing and wxtra reading, and getting them into the community to become involved with parents and other adults.

NATURE

Nature: A Thematic Unit

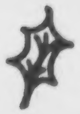
by Linda Liebold

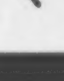
I. Teacher Suggestions
  A. Produce an atmosphere reflecting the theme - teacher and student contributions
    1. Leaves
    2. Acorns
    3. Pine cones
    4. Plants/Flowers
    5. Sea-shells
    6. Fossils
    7. Posters related to nature
    8. Pictures, with or without text related to nature

  B. Introduce the unit with a Slide Show
    Have the students record any reactions - during the presentation - for future discussion, project ideas, etc. Get the students "in the mood" - thinking, feeling, etc.

  C. Divide the general theme into sub-theme groups
    1. Options: Students with similar interests form groups
                Students may work individually
    2. No specific assignments, but students are to understand that they are responsible for presenting some "project" reflecting their response to the unit (with the option to contribute it to the overall unit box or keep it for themselves).
    3. Be open to student suggestions for new sub-themes.

  D. Allow students, in small groups, to explore the box and select whatever sppeals to them for examination. (In the meantime discuss student reactions to the film show.)
  E. Allow a "Free Time/Reward" period or partial period when students can choose any activity from the box.
  F. Unit duration is variable - from a "one-shot" day to a term unit - depends on class make-up, expressed interest, visible progress, etc.
  G. Plan related activities - student and/or teacher organized
    1. Camping trip
    2. Nature hike
    3. Museum visit
    4. Zoo
    5. Planetarium
    6. Community attractions (gardens, nature research, centers)





H. Present Activity Sheet - explain that students have the option of selecting any combination of 3 activities in order to fulfill a "point system" contract (also explained at this time).

I. Discuss "Presentation Days" - students present their project responses to the class.

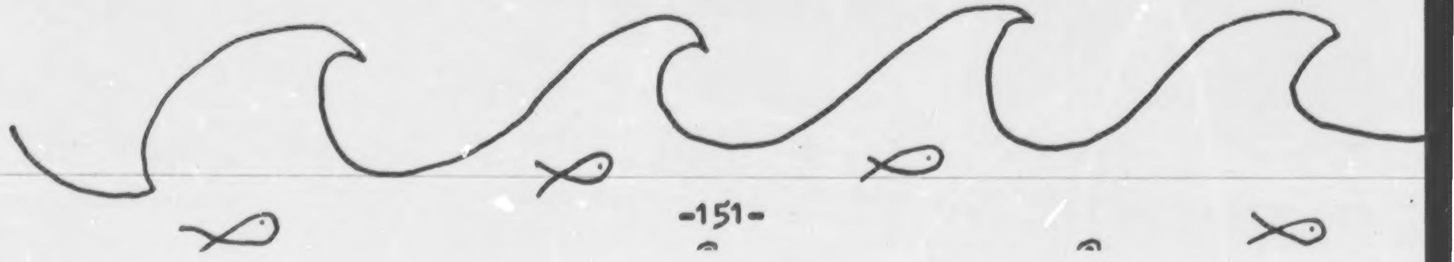
J. Be on the watch for relevant TV specials, movies, etc. and remind the class of times, dates, etc.

K. Show in-class films or play records which reinforce the theme.

L. Invite speakers to address the class
   1. Natural Resources Department
   2. Florist/Gardner
   3. Weatherman
   4. Any interesting personality, expert, etc. available within or near the community. Check community calendars for guest speakers at women's clubs, Elks, PTA, churches, etc.

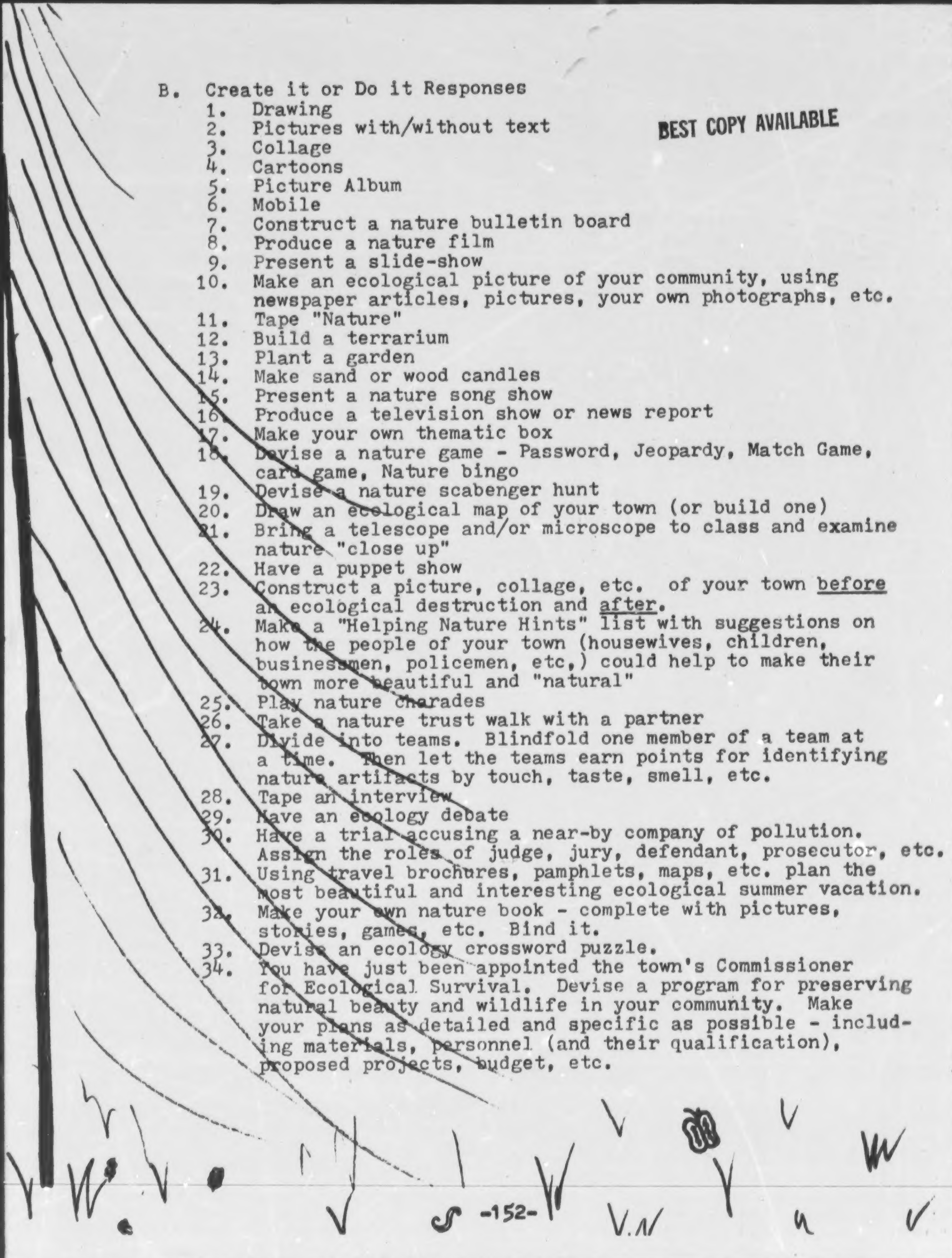
II. Student Suggestions

A. General suggestions - Written Responses
   1. Keep a response journal
   2. Write an editorial to your town's paper
   3. Poems
   4. Short stories - Examples: Pretend you are living in a town ruined by the recent floods. Write a story for a newspaper describing the events, your feelings, thoughts, your family's reaction, etc.
   5. Re-write any story or poem you have read.
   6. Letters - Examples: Protest to a company or politician. Exchange letters with other school students describing your town, its ecological situation.
   7. Newspaper articles - write your own or a response to one
   8. Slogans - You're in charge of the ecology campaign in your town. Think of some slogans for bumper stickers, posters, etc.
   9. Make an ecology magazine or newspaper
   10. Fantasy writing
   11. Point of View writing - Pretend you are a tree ...
   12. Write up interviews
   13. Write a nature play
   14. Cut up poems and construct a new one out of the lines
   15. Write an ecology advertisement for a newspaper or mag.
   16. Make-up some nature jokes
   17. Write a review of a nature book, play, movie, etc.
   18. Record a conversation between a tree and the rain, etc.
   19. Write a report explaining the process of re-cycling glass, paper, etc.



B. Create it or Do it Responses

1. Drawing
2. Pictures with/without text
3. Collage
4. Cartoons
5. Picture Album
6. Mobile
7. Construct a nature bulletin board
8. Produce a nature film
9. Present a slide-show
10. Make an ecological picture of your community, using newspaper articles, pictures, your own photographs, etc.
11. Tape "Nature"
12. Build a terrarium
13. Plant a garden
14. Make sand or wood candles
15. Present a nature song show
16. Produce a television show or news report
17. Make your own thematic box
18. Devise a nature game - Password, Jeopardy, Match Game, card game, Nature bingo
19. Devise a nature scabenger hunt
20. Draw an ecological map of your town (or build one)
21. Bring a telescope and/or microscope to class and examine nature "close up"
22. Have a puppet show
23. Construct a picture, collage, etc. of your town before an ecological destruction and after.
24. Make a "Helping Nature Hints" list with suggestions on how the people of your town (housewives, children, businessmen, policemen, etc,) could help to make their town more beautiful and "natural"
25. Play nature charades
26. Take a nature trust walk with a partner
27. Divide into teams. Blindfold one member of a team at a time. Then let the teams earn points for identifying nature artifacts by touch, taste, smell, etc.
28. Tape an interview
29. Have an ecology debate
30. Have a trial accusing a near-by company of pollution. Assign the roles of judge, jury, defendant, prosecutor, etc.
31. Using travel brochures, pamphlets, maps, etc. plan the most beautiful and interesting ecological summer vacation.
32. Make your own nature book - complete with pictures, stories, games, etc. Bind it.
33. Devise an ecology crossword puzzle.
34. You have just been appointed the town's Commissioner for Ecological Survival. Devise a program for preserving natural beauty and wildlife in your community. Make your plans as detailed and specific as possible - including materials, personnel (and their qualification), proposed projects, budget, etc.



III. Bibliography Suggestions

A. Poems

Blake, William, selections from "Songs of Innocence and of
Experience"
Blatchley, Jennifer, "Alligators"
Browning, Robert, "Song"
Ciardi, John, "Why Nobody Pets the Lion"
Corso, Gregory, "Direction Sign in London Zoo"
Cummings, E. E. "anyone lived in a pretty how town"
"who knows if the moon's"
"i thank you God for most this amazing"
"In Just--"
"pity this busy monster, manunkind"
"When Serpents Bargain for the Right to Squirm"
Davies, W.H., "The Fog"
"The Villain"
Dickinson, Emily, "How Happy is the Little Stone"
"You cannot put a Fire out"
Ferlinghetti, Lawrence, "Dog"
Frost, Robert, "Two Look At Two"
"The Rabbit Hunter"
"A Hillside Thaw"
"A Leaf-Treader"
"The Sound of Trees"
"Once by the Pacific"
"Stopping by Woods on a Snowy Evening"
Gardner, Isabella, "Summer Remembered"
Gorham, Laura, "Somewhere Along the Way"
Haines, John, "Divided, the Man is Dreaming"
Hardy, Thomas, "The Darkling Thrush"
Herford, Oliver, "The Bashful Earthquake"
"Earth"
Herrick, Robert, "To Daffodils"
Hopkins, Gerard Manley, "Spring"
Housman, A.E., "Loveliest of Trees"
"White in the Moon the Long Road Lies"
Keats, John, "On the Sea"
"To Autumn"
Krutch, Joseph Wood, various quotes
Lowell, Amy, "Patterns"
Marquis, Don, "the lesson of the moth"
Masefield, Joh, "Sea-fever"
McKuen, Rod, "Protest"
Millay, Edna St. Vincent, "Spring Song"
Nemerov, Howard, "Trees"
Parks, Gordon, "Kansas Land"
Patton, Brian, "The Necessary Slaughter"
"You'd Better Believe Him"
Pound, Ezra, "Meditatio"
Roethke, Theo., "Child on top of a Greenhouse"
Sandburg, Carl, "Harvest"
"Splinter"
Shapiro, Karl, "Interlude III"
Shakespeare, William, "Sonnet LXV"
"Winter"
"Spring"
Shelley, P.B., "Ozymandias"

Snyder, Gary, "August on Sourdough"
Stevens, Wallace, "The Snow Man"
Swenson, May, "Southbound on the Freeway"
Tennyson, Alfred Lord, "The Lotos Eaters"
Thomas, Dylan, "Poem in October"
Thoreau, "My life is like a Stroll upon the beach" and other excerpts
Three, Oliver, "The Mysterious Creatures"
Wagoner, David, "Staying Alive"
Walker, Margaret, "October Journey"
Wheelock, John Hall, "Earth"
Whitman, Walt, excerpts from "Leaves of Grass"
Woods, Ralph L., Springtime, World Publishing Co., N.Y.
Wordsworth, "I Wandered Lonely as a Cloud"
"The World is too Much With Us"

B. Short Stories

Aggrey, James, "The Parable of the Eagle"
Aiken, Conrad, "Silent Snow, Secret Snow"
Balzac, Honore de, "A Passion in the Desert"
Bradbury, Ray, "All Summer in a Day"
"Sun and Shadow"
Brand, Max, "Wine on the Desert"
Brecht, Bertolt, "If Sharks Were People"
Caldwell, Dean, "Inch by Inch Up El Capitan"
Carson, Rachel, "A Fable for Tomorrow"
Clark, Walter Van Tilburg, "The Wind and the Snow of Winter"
Conrad, Joseph, "The Lagoon"
Great Short Works, Harper & Row, Inc.
Cox, Miriam, "The Land of the Dragonfly"
Crane, Stephen, "The Open Boat"
de Borhegyi, Suzanne, "Exploring the Silent World"
Dick, Philip, Kl, "Expendable"
Exupery, Antoine de Saint, "The Little Prince"
Freuchen, Peter, "Trapped"
Hamilton, Edith, Mythology, Mentor Books, N.Y.
Hope, Ascott, Animal Adventures
Houston, James D., "Gas Mask"
London, Jack, The Sea-Wolf and Selected Stories, Signet Classics
The Best Short Stories of Jack London
Momaday, N. Scott, "The Eagle"
Pough, Frederick H., "Fire In the Earth"
Sayles, E.B. and Steven, Mary Ellen, "The Hunt"
Seton, Ernest Thompson, "Lobo"
Stadler, Joh, Eco-Fiction, Washington Square Press, N.Y.
Stuart, Jesse, "Clothes Make the Man"
Thoreau, Henry D. "The Loon"
Verne, Jules, "A Journey to the Center of the Earth"
Wilde, Oscar, "Art of Lying"

C. Novels

Adamson, Joy, Born Free, Bantam
Bach, Richard, Jonathan Livingston Seagull, MacMillan Co.
Beston, Henry, The Outermost House, Ballantine Books
Bradbury, Ray, Dandelion Wine, Bantam
Burnford, Sheila, The Incredible Journey, Bantam Books
Butler, William, The Butterfly Revolution, Ballantine Books
Carson, Rachel, Silent Spring, Houghton
Carroll, Lewis, Alice's Adventures in Wonderland, Signet Classics
Dickey, James, Deliverance, Dell Books
George, Jean, My Side of the Mountain, SBS
Gipson, Fred, Old Yeller, Harper & Row
Golding, William, Lord of the Flies, Capricorn Books
Fry, Rosalie K., Snowed Up, Archway
Hemingway, Ernest, In Our Time, Scribner
    The Old Man and the Sea, Scribner
    The Nick Adams Stories, Bantam
Jeffries, Roderic, Trapped, Harper & Row
Steinbeck, John, Of Mice and Men, Bantam Books
    Travels with Charley, Bantam Books
    The Red Pony, Bantam Books
    The Grapes of Wrath, Viking
Solzhenitsyn, Aleksandr, One Day in the Life of Ivan Denisovich
Twain, Mark, The Adventures of Huckleberry Finn, Signet Classic
Verne, Jules, 20,000 Leagues Under the Sea, Classic Press

D. Reference Books

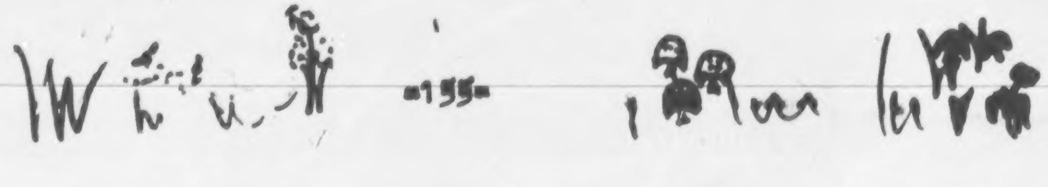
Time-Life Nature Library Series
Time-Life Books, The American Wilderness
Golden Nature Guide (Fishes, Mammals, Pond Life)
Sierra Club - Ballantine Books
The Last Whole Earth Catalog
Reader's Digest - America the Beautiful
    - Scenic Wonders of America
Laurel, Alicia, Living on the Earth, Random House
Lehr, E., Storms, Golden Press

E. Reoords

Grand Canyon Suite
Days of Future Past, (Moody Blues)
Seals & Crofts, "Hummingbird", "East of Ginger Trees"
Nyro, Laura, "Up on the Roof", "Beads of Sweat"
Simon & Garfunkel, "Hazy Shade of Winter", "At the [illegible]",
    "Sparrow", "The Sun Is Burning", "Leaves That Are Green",
    "April Come She Will"
Mitchell, "Coming of the Roads"

F. Magazines & Articles

National Geographic
National Geographic School Bulletin
Life
Time
Argosy
Bell, Daniel, "Technology, Nature and Society," from the
    American Scholar



G.Games

Ecology, Urban Systems, Inc.
Dirty Water, Urban Systems, Inc.
Population, Urban Systems, Inc.
Smog, Urban Systems, Inc.
Outdoor Survival, Avalon Hill Co. A Bookcase Game
Sea Lab, Milton Bradley (Ages 7 to 12)

H.Miscellaneous

Pictures - Calendars, Magazines, Books
Cartoons from Newspapers, Magazines
Crossword puzzles
Jigsaw puzzles
Travel Brochures
Postcards
Quotes from the *Bible*
Slides on Nature-related pictures
Movies (home-made and professional)

I.Films and Filmstrips

National Geographic
examples: Penetrating the Wilderness - Filmstrip
Wildlife: Banishing American Heritage - Filmstrip
The Apple Tree - Filmstrip
America's Wonderland: The National Parks - Film
The Hidden World - Film
The Worlds of Jacques - Yves Cousteau - Film

Pyramid Films offers a variety of films on nature-related topics:

Ant World
Autumn: Frost Country
Castles Made of Sand
Color is a Day
Deep Blue World
The Desert
Divided World
Dunes
Ecology: Checks and Balances
Embryo
Full Fathom Five
Get Wet
Harvesting
Icarus Montgolfier Wright
Leaf
A Living Earth
Ninety Days to Survival
Ocean
Perce on the Rocks
Pier 73
Praise the Sea
Rapids of the Colorado
The Rise and Fall of the Great Lakes
Sand
The Searching Eye
Ski the Outer Limits
Solo

Minority Literature

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Topics, Units	Activities	Resources
I. Orientation A. Connotation of word "minority" B. Connotation of "race" C. Special properties of minority lit.	Informal discussions Speaker- Anthopologist Slide show of different races-- contrasts and comparisions Personal essay - reaction to minorities	text, Ethnic Lit. record, Dick Gregory slides of the different races
II. American Indian Lit. A. Oral tradition 1. Myths 2. Songs 3. Fables	Listen to recordings of Indian folk tales. Interpret Display Indian symbols and art. Have students reproduce. Investigate sign language. Devise own symbols. Have student "powwow". Invite grade school children and tell them Indian myths etc.	record, American Indian Tales movie, Before the White Man Came text, Literature of the American Indian Indian Art library
B. Authentic Indian Prose 1. Black Elk Speaks 2. Memoirs of Chief Red Fox	Research Indian history pertaining to Black Elk Read and discussions novels Class display of Indian traditions Survey Indian prose style	movie, After the White Man Came American Indian newspapers
C. Indian Fiction 1. When Legends Die 2. Laughing boy 3. Loon Feather 4. Running Standing 5. The Man Who Killed the Deer 6. House Made of Dawn	Group work on novels Creative reaction by the group displayed to the class. Panels on the characterization of the Indian Role-playing of the character Contrast and comparision of the novels' conflict Dramatization of these conflicts	movie, The American Indian Today record, Buffy St. Marie current periodicals speakers from the Human Relations Council

Minority Literature: Topics, Units, Activities, and Resources

by Jean Murphy

UNITS, TOPICS	SUGGESTED ACTIVITIES	RESOURCES
III. American Black Literature		
A. Essay 1. "Boyhood Days" Booker T. Washington 2. "The Way It Is" Ralph Ellison 3. "What it Means to be an American" James Baldwin 4. "The Rockpile" James Baldwin	Read and discuss essay. Define prejudice. Examine individual "built-in" prejudices via role playing or through game Starpower. Examine properties of the essay. Write original essay based on a personal experience. Listen to humorous essasies-- Bill Cosby personal narratives	Text, Ethnic Lit. record, Bill Cosby film, The Quiet One game, Star Power Turner, Black American Fiction Dick Gregory, From the Back of the Bus
B. Poetry-- Authors 1. Langston Hughes 2. Paul Laurence Dunbar 3. James Weldon Johnson 4. Countee Cullen 5. Richard Wright 6. Gwendolyn Brooks 7. Dudley Randall 8. Song writers 9. Misc.	Expose students to a wide variety of Black poetry. Let them select the poems they liked. Allow for informal interpretation of the poems. Introduce the Black heritage- play the African tribal dances Bring in the different instrument used in these recordings. Compare and contrastthe different types of Black music-- the blues, jazz, soul, motown etc. Let the poetry in them speak for itself. Discuss the unique Black poetry Illustrate the poems in The Inner City Mother Gooose Let students react to personal poems in their journals.	Afro-American Poetry Langston Hughes, Selected Poetry Hughes, New Negro Poets Countee Cullen, On These I Stand Gwendolyn Brooks, Selected Poems Dunbar, The Complete Poems of Paul Laurence Dunbar record, Langston HUghes record, African Tribal Dances
C. Black Novelists and Dramatists - selected readings 1. Nigger 2. The Contender 3. A Raisin in the Sun Choice of the following novels: 4. The Learning Tree 55 Yes I Can 6. Native Son 7. Coming of Age in Mississipi 8. Soledad Brother: Prison Letters 9. Invisible Man 10. A Different Drummer	Read and discuss the novels. Discuss the experiences of the protagonists. Research the labels, "black militant", "Uncle Tom" etc. Discuss the origin of stereotypes Trace them throughout the different the novels. Survey the different student stereotypes-- in ads, music, newspapers. Present a "reader's theatre" of the highlights of the individual novels Examine the social significance of the Black novel into the flux of American society	film, Black History: Lost, Stolen Or Defrayed tape, James Baldwin: Black Man In America Novels listed book, Black Rage book, The Black Seventie book, The Black Novelist book, Cultural Racism Black art

UNITS, TOPICS	SUGGESTIVE ACTIVITIES	RESOURCES
IV. Foreign Minorities Novels- A. Babi-Yar B. The Painted Bird C. The Fixer D. Exodus E. Anne Franks Diary	Research the history surrounding the discrimination peculiar in each novel. On a map, pinpoint the groups discriminated against in each country-- perhaps list a novel dealing with that conflict Investigate current periodicals to see if the conflict has been resolved. e.g. the Russian Jews, the Catholic Irish, etc. Write to the United Nations for current material. Group report of the novels: their impact, significance and quality.	Library current periodicals film, Anne Frank's Diary music from Exodus, Fiddler on the Roof
V. Women in Literature A. Novels 1. Jane Eyre 2. The Bell Jar 3. The Heart is a Lonely Hunter 4. Anna Karenina 5. Gone With the Wind 6. Little Women 7. Save Me the Waltz 8. Three Lives 9. I Never Promised You a Rose Garden 10. The Group B. Feminist Literature 1. The Female Eunuch 2. The Feminine Mystique 3. The Second Sex 4. Sisterhood is Powerful 5. Sexual Politics 6. A Vindication of the Rights of Women C. Poets 1. Enda ST. Vincent Millay 2. Sylvia Plath 3. Sara Teasdale	Read and discuss novels. Study the motivation behind the women in the novels. Survey current media- ads, movies, magazines- to see how women are presented. Compose a visual essay. Survey the local business community-- How many women in exuctive positions? Why? etc. Examine textbooks for discriminatory practices. Write them. Examine children literature. How are roles formed? Write the stories over with no sex discrimination. Invite a biologist in to speak about the "limitations" of women. Debate the "status" of women. Display articles promoting "liberated" women who are successful Discuss whether or not women writers have helped or hindered their sex. Why has women's lib become vogue in the seventies? Are women poets more emotional then men? Compare and contrast.	record, Marlo Thoma MS. Magazine and other feminist mags anthologies of poems Soap-operas film, The Diary of a Mad Housewife misc. children lit. misc. textbooks local community Women Liberation organizations NOW speakers and handouts

UNITS, TOPICS	ACTIVITIES	RESOURCES
4. Joan Baez 5. Judy Collins 6. Anne Sexton 7. Emily Dickinson		
V. Puerto-Rican, Mexican Literature- novels 1. Viva Chicano 2. West Side Story	Read and discuss novels. Examine the minority's status currently in America. Study the characterization of the minority characters for stereotypes. Compare and contrast the musical to the novel adaptation.	soundtrack, West Side Story film, Harvest of Shame local Mexican-American Political Agencies

****

Guides to Afro-American Lit.

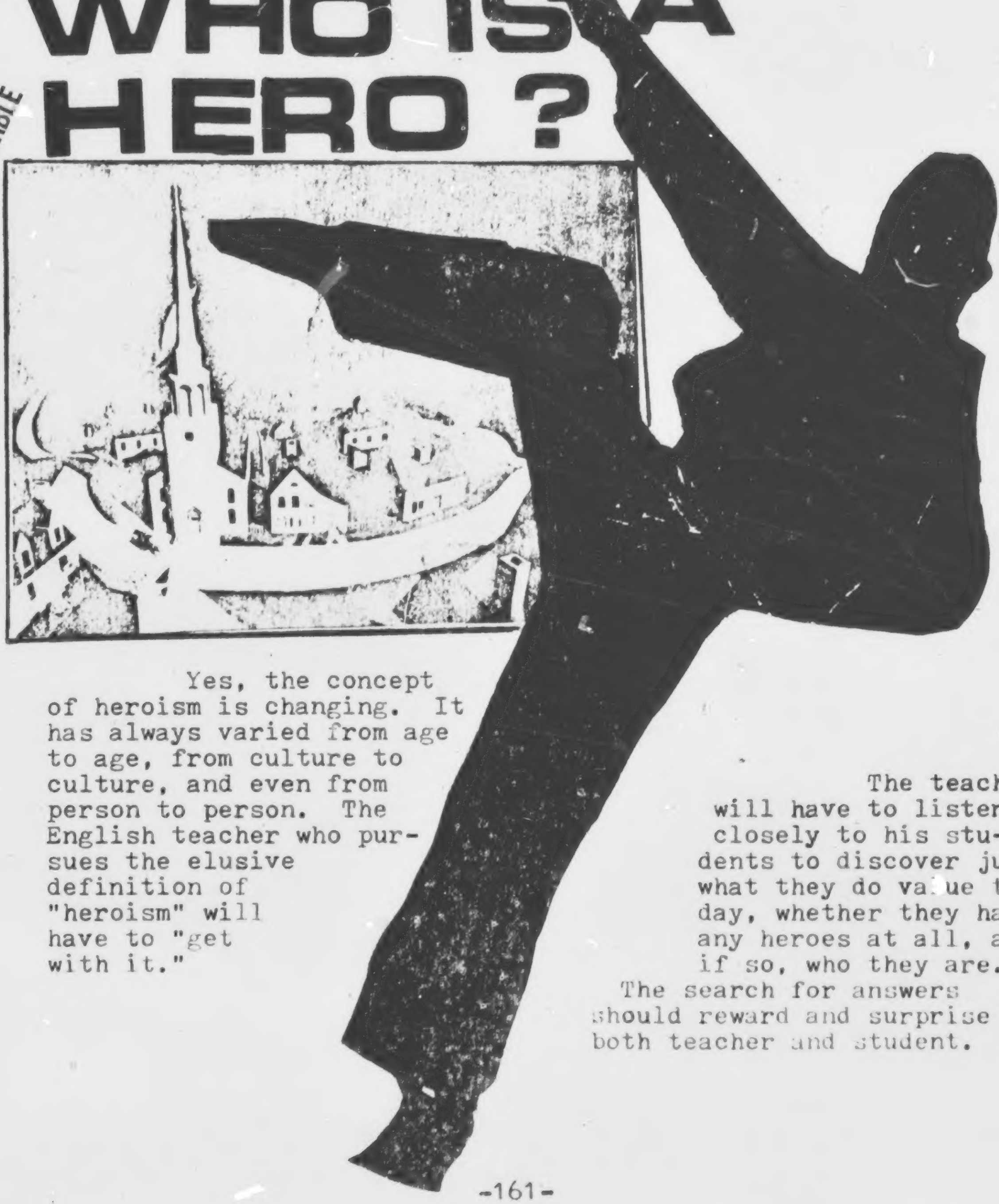
Dodds, Barbara. Negro Literature for High School Students. Champaign, Illinois: National Council ofTeachers of English, 1968.

Major, Clarence. Dictionary of Afro-American Slang. Newy York: International Publishers, 1970.

Rollins, Charlemae. We Build Together. Champaign, Illinois: National Council of Teachers of English, 1967. (A bibliography)

Turner, Darwin. Afro-American Writers. New York: Appleton-Century-Crofts, 1970. (A bibliography)

KUNG FU OR PAUL REVERE WHO IS A HERO ?



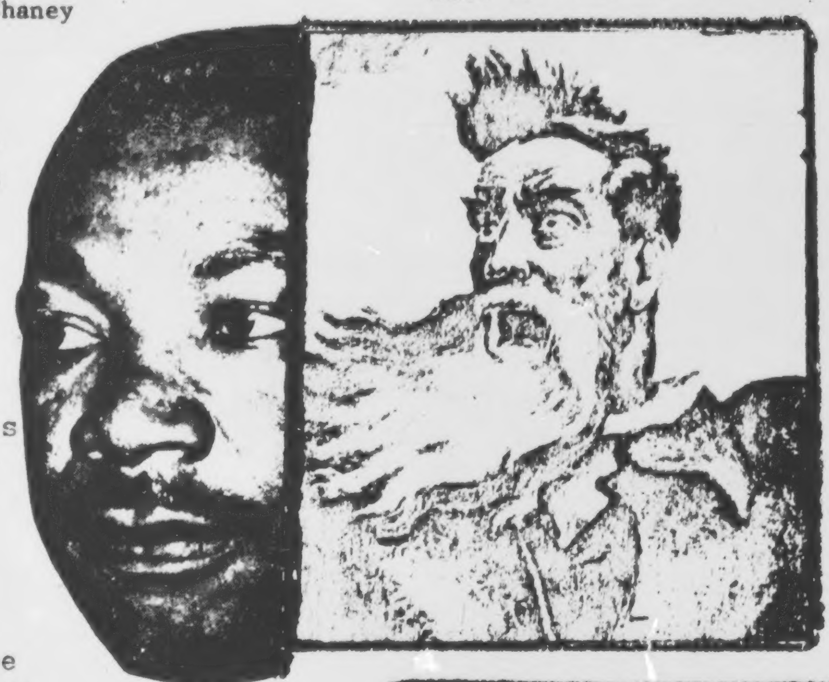
Yes, the concept of heroism is changing. It has always varied from age to age, from culture to culture, and even from person to person. The English teacher who pursues the elusive definition of "heroism" will have to "get with it."

The teacher will have to listen closely to his students to discover just what they do value today, whether they have any heroes at all, and if so, who they are. The search for answers should reward and surprise both teacher and student.

Kung Fu or Paul Revere? / Who Is A Hero?

by Ethel M. Chaney

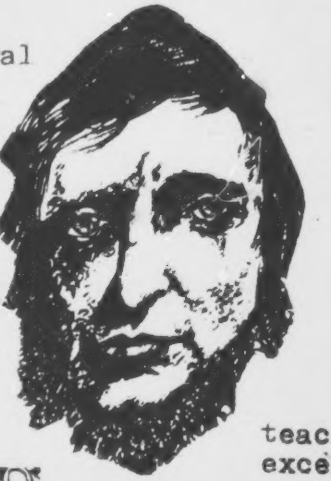
No longer will the student accept without question the archetypal hero. Hercules must compete with Mr. America or Cassius Clay; Joan of Arc with Joan Baez; Achilles with Donny Osmond.

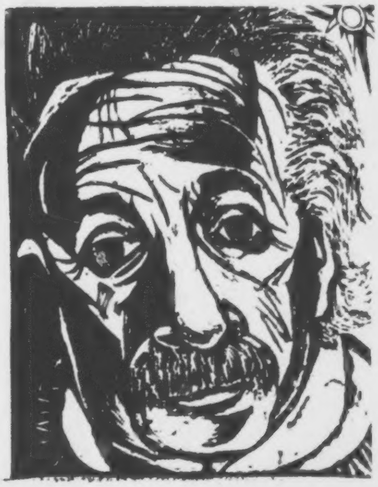


This paper will limit itself to the American hero as he might be viewed by an average class of high school juniors.

Who would your students rank the most heroic of John Brown, Martin Luther King, Jr., Thoreau, or Einstein? Or none of them?

In Joliet Central High School, in Illinois, a new Scott, Foresman, Co. series is being inaugurated with a sequence of studies in literature for three years. *Accent* is the junior text. It begins with about seventy pages of a thematic unit on The Hero. The teacher's activity book is excellent. In it are teaching methods, a bibliography that is quite complete, and a list of audiovisual enrichments. Our problem is to supplement the text, to explore and expand the unit into nearly four weeks of class time.





In background reading, a good start is the definition of a hero in *Webster's Third International Dictionary*. It is:

> a mythological or legendary figure, endowed with great strength, courage, or ability, favored by the gods, and often believed to be of divine, or partly divine descent; a man of courage and nobility, famed for military achievements; an illustrious warrior; the principal male character in a drama, novel, story, or narrative poem; the protagonist.

Another preliminary expansion of the subject should include the place of women as heroines and the use of the word hero to mean either men or women. Who, then, are our heroes? What makes a hero? Are there heroes? Could I become a hero?

These questions are an excellent beginning for the unit. Divide the class into groups of no more than five each to consider the questions and the definition and to come up with their own definition of a hero. A recorder for each group is recommended. Before the end of the period, the groups will be most reluctant to stop, but the groups should come back together and compare notes. A final brainstorming session will solidify the concepts of the class. They could be listed on the board; they should be dittoed and distributed to all. During the course of the unit, each one may change his mind or modify these first ideas of what makes a hero. The teacher might here suggest that they will repeat the discussion at the end of the unit of study to see if anyone has changed his ideas.Another question for them to keep in mind throughout the unit iswhether there is a universal quality of heroism, whether any characteristics hold true for most heroes.

The greatest teaching idea for The Hero is The Jackdaw. Whether the jackdaw was invented or just popularized by Dr. Stephen Judy of Michigan State University, no matter. Use the idea. Assign a jackdaw on The Hero to be completed in three weeks. A jackdaw is a collection of paraphernalia and "junk" that relates to one concept. The collection is kept in a box or container, which might take a shape symbolic of its subject , if the creator believes in the medium being part of the message. A jackdaw on Crime could be constructed to represent a jail; one on death,a coffin; youth, a cradle,et cetera. Teachers can be working on several jackdaws at the same time. I have one on Paradise, or a Better World; one on Nature and Artifice; and one on The Hero. For The Hero, I found an old windowfan carton and covered it with linoleum wallpaper remnants. The design of gold and silver and white was supposed to convey the golden richness of a hero's fame and glory, the sterling silver of his character, and the pure white of his honor.

A few days after assigning the jackdaw, the class will be given the teacher's to look through. This will take several days. They can also be reading stories for their own, going to the library, learning to dry mount pictures or laminate clippings for their jackdaws. It becomes gradually a time of sharing as they teach each other skills. One shares a clipping with another. One might make a poster in exchange for a book review; a picture for an artifact, and the interaction becomes quite exciting as the students' jackdaws grow.

The teacher should have conferences early in the time allotted for the projects. Some students may be on the wrong track. Others may need guidance. Ask to have the raw, unfinished projects brought in once a week before they are due. Then, everyone can see what the other person is doing. Ideas can be exchanged and shared. This is the part of the whole plan that seems to produce interaction and growth. Make plans so that the final day of presentation of jackdaws can be fairly historic. Let a committee plan exhibits, guests, refreshments, publicity, speakers, as much as they want to do.

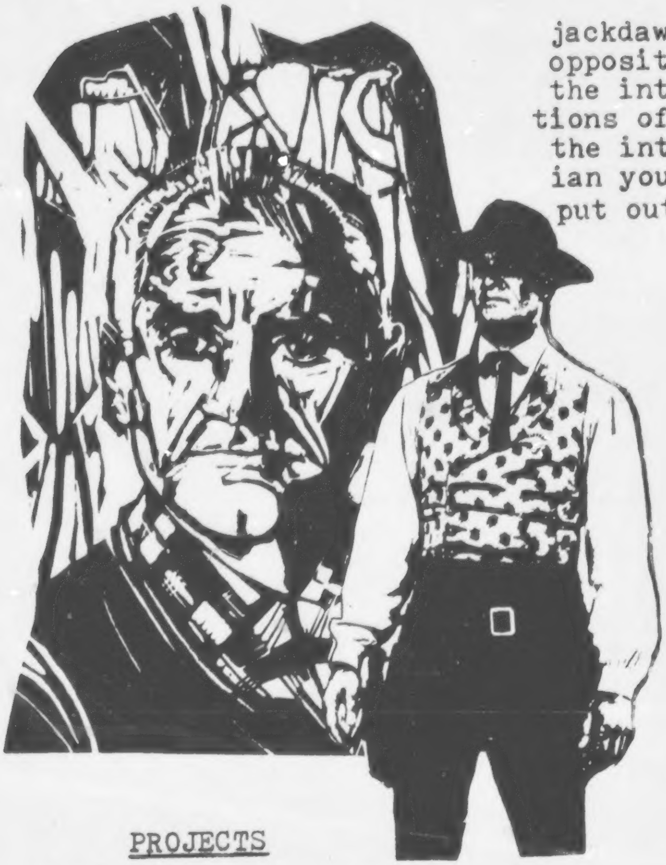
Spread out on a table your jackdaw and contents. It should take several days for everyone in the class to look through it. Other books and materials from the library could be availablw at the same time. A followup day or two should permit students to start plans for their own reading and research and collecting. They will soon become "hooked" as friends and neighbors and relatives start helping. The flow of material increases. My first jackdaw on the hero grew within ten days to the followin amazing proportions. Contents:

> a policeman's star....a paperbag made into a hero mask scrapbooks........a journal with ideas jotted down on many days, thoughts, interviews, something heard or read. .... interviews recorded on cassettes (the blind boy who idealizes Mao Tse-Tung; the Indian girl who likes Eleanor Roosevelt; the cashier who likes noone; the Gloria Steinem fan).....games of Author, of Bible Heroes.....jig saw puzzles......trading cards of sports heroes, complete with bubble gum......slides, homemade and photographed from books by the audiovisual resource center......a mobile of heroes.......laminated and mounted newspaper and magazine articles.....short stories, bound and covered (ripped up some old and discarded texts--English teachers have many of these)......activity cards and bulletinboard posters listing projects and activities.....poems, mounted, some with related pictures.....boks to read (Nancy Drew, *Treasure Island* , *Heroes for Young People*)....books for teachers to read with background material on the hero concept.....posters...teenage magazines of movie and musical celebrities...*Sports Heroes*, *Teenage Raves*, *Teenage Who's Who* magazines... and a trip to a secondhand store turned up the following clean and inexpensive comics: *Batman and Robin*, *Captain Marvel*, *Superman*, *Tarzan*, *Wyatt Earp*, *The Lone Ranger*, *The Gun Slinger*, *Billy the Kid*, *The Ringo Kid*, *The Young Interns*, *Linda Clark, Nurse*, *Little Lulu*, *Peanuts*,*Hot Rods*, *Modwheels*, *The Harlem Globetrotters*, *The Magnificent Men and their Flying Machines*. There were some satires on heroes, like *Quick Draw McGraw*, some anti-heroes like *Sad Sack, U.S.A.*, and some classic comics: *The Prince and the Pauper*, *Huckleberry Finn*, *Tom Sawyer*, *The Deerslayer* and *The Last of theMohicans*, *Billy Budd*.

Suggested additions fo the jackdaw might include a grouping of opposites, as the cowboy hero and the intellectual hero (see illustrations of Bat Masterson and of Moravia, the intellectual anti-hero of Italian youth. The Scholastic Magazines put out a complete set of Superboy Supergirl books, activities, badges,--the works. It is clever, satire, humor, fun.

Insert, for teacher, the article "America's New Culture Hero." This Columbia University professor points out that the portrayals by Brando, Gazzara, and Paul Newman should show the hero as an intelligent man.

Collect more articles about people like Leontyne Price, Caesar Chavez, and Satchel Paige.



PROJECTS

List these on poster and on activity cards. Arrange to give credit for completion based on: originality, amount of effort, artistry, and message.

1. Construct a dioarama (within a box?), to show heroisam.
2. Create any artifact: painting, sculpture, mobile, drawing.
3. Collect and organize (no mass-mess!)pictures to tell a story clearly.
4. Construct a float on an inverted shoe box.
5. Get your classmates to join you in a float parade, contest, or show. Organize and plan the activity.
6. Make up your own movie to tell your view of heroism.
7. Secure films, preview them, and plan a presentation for class.
8. Do the same with slides or film strips. (Add music?)
9. Write an original story about heroism. Or write a play or poem or radio or TV script, essay, or a newspaper article.
10. Make a collection of articles, plays, stories, et cetera.

Bibliography Supplement to Text:

1. Bakeless, John. Turncoats, Traitors, and Heroes. Boston: Lippincott Co., 1959.
2.Buck, Pearl. The Good Earth.
3. Cather, Willa. My Antonia and Death Comes for the Archbishop.
4. Clemens, Samuel. Tom Sawyer, Huckleberry Finn, A Connecticut Yankee in King Arthur's Court, and The Prince and the Pauper.
5. Crane, Stephen. The Open Boat. The Red Badge of Courage.
6.Everson, Wm. A Pictorial History of theMovie Villain, The Bad Guys. New Jersey: Citadel Press, 1972.
7. Eastm an, Max. New York: Simon and Schuster, 1942. Heroes I Have Known.
8. Harper and Suid. Autobiography I and Autobiography II. New York: Houghton, Mifflin Co., 1973.
9. Kennedy, John. Profiles in Courage.
10.Malcolm X. Autobiography.
11. Malamud, Bernard. The Fixer. N.Y.: Dell, 1967.
12. Mantle, Micky. The Quality of Courage. N.Y.: Doubleday and Co., 1964.
13. McKee, Ronald. The Heroes. London: Angus and Robertson, 1968.
14.Melville, Herman. Moby Dick and Billy Budd.
15.Lubin, A. Harold. Heroes and Anti-Heroes. San Francisco: Chandler Co., 1968.
16. Morris, Jeannie. Brian Piccolo: A Short Season. N.Y.: 1971.
17.Neihardt, John. Black Elk Speaks. N.Y.: Pocket Books, 1972.
18. Fishwick, Marshall. The Hero, American Style. N.Y.: David McKay Co., 1969.
19.O'Dell, Scott. The Island of the Blue Dolphin. N.Y.: Houghton, Mifflin Co.,1960.
20.Pickett,Roy. The Theme of the Hero. Iowa: Wm. C. Brown Co., 1969.
21.Patten, Wm., editor. The Junior Classics, Stories of Courage and Heroism. N.Y.: Collier and Son, 1918.
22.Shaeffer, Jack. Shane.
23. Sobol, Donald. Encyclopedia Brown, Boy Detective. N.Y.: Scholastic Magazines, 1963.
24. Wechter, Dixon. The Hero in America. Ann Arbor: University of Michigan Press, 1963.
25. For the Teacher, Marshall Fishwick's The Hero, American Style, David McKay Co., Inc., New York, 1969, gives a better perspective of the modern hero.

Films:

1. America's First Great Lady (Post Co.) 27 min. b & w.
2. Blaze Glory (Pyramid)funny satire in color, $15 rental.
3. Captain John Smith (EBF) 20 min., b & w.
4. Gettysburg Address and Lincoln the Man (Carousel) 24 min. b&w.
5.Grant and Lee at Appomattox (Young America) 27 min., b & w.
6.The Outcasts of Poker Flat (Film Images)81 min., b & w.
7. Solo. (Pyramid), 15 min., color, $15 rental.
8. The Ultimate Risk (Time-Life), 52 min., color, Frank Borman narrating.

Arrange them in a manner that conve ys the message you receive from the material you select.

11. Listen to television and radio commercials. Analyze them for the hero concept they convey. Or, make up your own.
12. Review and criticize movies, musical, dramatic, or dancing producations for the heroic message.
13. Collect and play hero games. Make up a new one.
14. Make up an annotated bibliography of books, stories, poems, or articles (filmstrips, slides, movies, too).
15. Select contrasting people who are considered heroic and analyze them for differences. Do this for several or just one pair.
16. Find heroes as school symbols. Joliet Central Steelman; University of Illinois Illini Indian; MSU Spartan.
17. Find the hero symbol in stores, used as product names; or for teams of young athletes; or for gangs; for musical groups.
18. Find the origin of names (Dictionary of Names?). Are some heroic in meaning?
19. Find hero stories you like. Prepare one or several for retelling to friends or to children. We'll have a storytelling hour. Credit given for someone who will organize such a program.
20. Pour through the teenage magazines such as the ones in the jackdaw in order to determine and analyze the qualities of the celebrities.
21. Create a television program on heroism: interviews; "This is your life," or other ideas; or make up a radio hero show.
22. Find movies, filmstrips, slides, and prepare a program.
23. Secure speakers for our class. Make all the arrangements.
24. Plan a field trip for the class. Carry it through.
25. Make up a class Hero bulletin board. Or posters for the halls.
26. Make up a hero comic strip or cartoon.
27. Make up some new trading cards: heroes or anti-heroes.
28. Select and arrange heroes and anti-heroes indifferent areas of life, as the doctor and the drug addict, et cetera.
29. Collect sets of heroes and arrange them for class analysis.
30. Find clippings in daily newspapers about heroic acts.
31. Interview people for acts of heroism they have witnessed.
32. Find music that presents heroic concepts and bring it to class for us to hear, with your commentary.
33. Compose music. Play it for us (solo or group, song or instrument); or compose a dance or any other expression of ideas.
34. Compose a ballad about a hero.
35. Plan some class Playdays. One "Will the real Hero please stand up?" Another, Hero Charades where each one receives a piect of paper with a hero's name and has to act him out for the rest to guess. Make all arrangements and carry through the games.
36. Make up your own project.

Filmstrip and Record:

1. Call it Courage by Sperry (NCTE) rental $20, #96666R.

Records

1. The Red Badge of Courage (Caedmon) #TC 1040.
2. Four at $6.50 each sold by National Council of Teachers of English:

   Johnny Tremain by Forbes #95916
   Rifles for Watie by Keith #96014R
   Sounder by Armstrong #96013R
   Strawberry Girl by Lenski #96050R

The quest of "The Hero" should be exciting and rewarding!

Plans for the Course: American Literature to 1850

by Maribeth Carroll

The purpose of this paper is to describe the way the American Literature course will be set up in the Fall, 1973 at Plymouth Salem High School in Plymouth, Michigan. This report will include the objectives of the course, a course description, the scope of each unit, the materials used by teacher and/or student in the unit, and an annotated bibliography of audio-visual resources available at the high school to use for this course.

COURSE DESCRIPTION

The course, American Literature to 1850, is a one semester elective course offered to students in the tenth through twelfth grades. The course is planned in three phases: one large group, one lab and three small groups every six days.

OBJECTIVES

The student will be directly responsible for his own learning.
The student will pose relevant, appropriate and substantial questions.
The student will find the answers to his questions.
The student will read for enjoyment.
The student will discover our early American literature.
The student will discover our early American culture.
The student will relate early American literature and culture to the contemporary literature and culture through themes.

PROCEDURES: WRITING LAB

The purpose of the writing lab is for students to write, to enjoy writing, and to learn to write clearly and excitingly. Students will begin each lab meeting with a "quickie" warm-up exercise, which will include one sentence images based on pictures, short dialogues and poetry, observance and awareness exercises and other short writing experiences. After the student has completed his warm-up, he will then attempt to write something more sophisticated. Activity cards with ideas for "quickies" and longer writing assignments will be placed in a box where students may browse through them and choose to write about something that interests him. The student may also formulate his own writing ideas. The teacher will use the lab time to help students with their current writing, and to confer individually with students about the writing they have handed in. The students will be required to keep a journal of at least three pages a week, to be handed in at the beginning of each lab. The journal will be checked in, but not graded.

CONTENT: LARGE GROUP

Large group presentations will be primarily media presentations made by the teacher and/or the student. Tapes, records and filmstrips from the Learning-Listening Center will also be used. Supplementary films have been ordered for the course.

METHODS: SMALL GROUP

During the first small group meeting of the unit, the students will be free to work through a jackdaw, prepared by the teacher, based on the theme of the unit. The next two to four class meetings will be spent discovering and discussing the topic through early American literature and contemporary literature. At the end of the unit, each student will research, develop and present a project that is based on the unit and will enrich their experience with the unit. Students will be given two to three class periods to research their projects.

PROJECTS

The projects which will be mentioned in this paper are meant to enrich the student's understanding of the unit they have studied, give the student practice in language skills, and give the student alternatives for more successful ways of self-expression. The project options will be arranged according to the following pattern:

Q. your own project
R. a reading project
S. a written project
T. an oral project
U. a music-centered project
V. a media project
W. a fine arts project
x. a practical arts project
Y. an "arty" project (collage, mobile, etc.)
Z. a group project

Each student will be required to make one of his projects oral and two of his projects written.

THE AMERICAN INDIAN, UNIT 1

Questions: Who is the American Indian? What is the culture of the American Indian? Has the American Indian been wronged? What is the status and the needs of the American Indian today? What is our individual and governmental responsibility toward the American Indian?

Literature: Indian Genesis stories, essays and poetry of the nineteenth century and earlier from the anthology, The American Indian. Selections about and by Indians from the anthology, Currents, edited by Delores Minor. Short stories, "Flame on the Frontier" from I (Me) and "The Man Called Horse" from Sightlines, both published by Holt, Rinehart, Winston.

Resources: library books about Indian history, Indians today, Indian way of life, pictures of Indian life, Indian literature, James F. Cooper's novels and other fictional novels about Indians, Indian artifacts, Indian jackdaw.

Projects: Q. your own project
R. Read two books by or about Indians. Plan to discuss these books with me.
S. Write a unique creation myth, or a realistic essay about Indian life today.
T. Memorize and reherse an oratory written and spoken by an Indian originally. Give the speech to class as the Indian might have given it.
U. Record Indian music to play for the class, or make a reproduction of an Indian musical instrument.
V. Dry mount a notebook of pictures of Indian culture. Tape a guide to the book.
W. Make a finished watercolor, line drawing, painting or sculpture of a spe-

cific Indian, or a scene of Indian life.

X. Make an authentic reproduction of an Indian costume for yourself or a doll, or cook an authentic Indian food for the class.

Y. Make an artistic mobile that illustrates one of the Indian genesis stories or Indian artifacts. Make the mobile the way a nineteenth century Indian might have.

Z. In a group of three to five, dramatize a scene from Indian literature or a scene about Indians to be videotaped; or, build an Indian tepee.

UNIT II: THE FREEDOM SEEKERS

Questions: What is freedom? Who is free? How do you become free? Why do people seek freedom? Is freedom essential to human happiness?

Literature early American literature-- diaries, essays, speeches, etc. of the settlers, recorded essays and speeches of men in government, revolutionary ballads of war, units in Currents, edited by Delores Minor, published by Harcourt Brace Jovanovich, Inc. "I've Gotta Be Free," "Sounds Like A New World Callin'," "The Great American Dream."

Resources: charts and maps, books of colonial history and culture, picture books of settler's culture, magazine articles about their food and costume.

Projects: Q. Your own project

R. Read parts of several books and magazine articles about one aspect of colonial life. Assemble a bibliography for the class to use, and discuss your reading with me.

S. Write and bind your own New England Primer or pretend you traveled on the Mayflower; bind a book and keep a diary of your shipboard experiences.

T. Write and deliver your own Puritan sermon, or memorize and deliver one That was written by a Puritan. For another student's project, have him make you an authentic Puritan minister's costume.

U. Collect colonial antiques to display in the classroom; write about the history of each item, or make a model of the Mayflower from scratch.

V. Make a transparency-tape presentationabout an aspect of Puritan life that interests you-- religion, government, everyday life, food, etc.

W. Artistically draw a floorplan of a settler's cabin. Illustrate in color the kitchen, and bedroom, or make a Puritan toy or artifact out of carved wood, or build a model of a settler's cabin.

X. Cook a setler's meal and share it with the class.

Y. Draw and color in detail a life size image of fourmembers of a settler's family in the everyday clothing of the period.

Z. Plan an entire Thanksgiving meal, complete with food, table setting, costumes, prayers, etc.

UNIT III: WITCHCRAFT

Questions: Who is a witch? Do witches exist? Why was there a witch hunt in Salem? Are there witches today? Do witches threaten you?

Literature: The Crucible by Arthur Miller, records and tapes about Joseph R. McCarthy, Videotape of The Crucible, Hawthorne's "Young Goodman Brown," Washington Irving's short stories about unusual occurences.

Resources: books about Salem witchcraft and contemporary witchcraft, magazines, Witch of Blackbird Pond by Elizabeth Speare, plays "Bell, Book and Candle," and "The Witching Hour" by Augustus Thomas; The Witch of Lok Island by Elsie Masson, The Witch Dog by John Beatty, The Witch's House by Clifford Armstrong, Mephisto Waltz by Fred M. Stewart.

Projects: Students will divide themselves into two groups. One group will read The Crucible and information about Joseph R. McCarthy; the other group will read short stories about witchcraft, including Hawthorne's "Young Goodman Brown," and study current books, magazines and newspapers about the witch culture. Both groups will present a project based upon what they've read. For example, the former group could act out a scene from The Crucible and the latter group may do a media presentaion about witchcraft.

UNIT IV: CRIME AND CRIMINALS

Questions: What criteria defines a crime and a criminal? Who determines the criteria? Are criminals born? Who are major criminals today? What is our responsibility to the criminal?

Literature: Hawthorne's Scarlet Letter book and tape, Melville's Billy Budd and Moby Dick, all of Poe's and Hawthorne's short stories, tape about Bennie and Clyde, My Shadow Ran Fast, by Bill Sands, Capote's In Cold Blood, Kesselring's play, "Arsenic and Old Lace," Chodorov's "Kind Lady," Kingsley's "Detective Story," Currents unit "Show Me A Prison."

Resources: psychology and sociology books and magazine articles about the criminal and crime, capital punishment, prison reform; tapes records and filmstrips about crime in America today, newspapers and magazines about Watergate.

Projects: Q. Your own project.

R. Read two books about criminals and crime, either fiction or non-fiction. Prepare a short presentation telling the story of your books to the class, and write a book review.

S. Write your own crime story or your own Gothic novel, or solution to crime.

T. Read aloud and tape record a story of crime or criminals, when you are alone, at night with only one light on. Play the tape for the class and explain the mood the situation and the reading created for you.

U. Record one of Poe's stories and make a light-music show to create the mood for the story, or make an 8 mm. film that will create the mood for one of Poe's stories.

V. Choose one story of crime and criminals and make a slide or transparency show including the setting, plot and characters of the story, trying to recapture the mood of the story.

W. Illustrate a finished, bound book of a short story about crime.

Y. Make a mobile that depicts the problems of the criminal in society today. Symbols will be welcomed.

Z. Get a group of three together and recreate on the wall of the classroom, a setting from one the stories you liked best, or plan a tour of a penal facility and write up or give an oral report to the class on your experiences.

UNIT V: DIVIDED

Questions: How can a person be divided? How does a whole people become divided? What emotions does division elicit? How does division elicit these emotions? How can the divided be reunited?

Literature: Benet's poem, "John Brown's Body" recorded, Crane's The Red Badge of Courage, Johnny Got His Gun, Amy Lowell's "Patterns," Sandburg's war poems, Afro-American Literature Series by Houghton Mifflin, Black Like Me , Black Boy by Richard Wright, short stories from I,Me, Hersey's Hiroshima, short stories from He Who Dares published by Noble and Noble, Currents unit "Gone For Soldiers Everyone," Thoreau's Walden, Two Blocks Apart.

Resources: history of the revolutionary, civil and Viet Nam wars,-- books, tapes and filmstrips, black literature not mentioned above, tapes about blacks in America. "Summertree" a short war play.

Projects: Q. Your own project.
R. Read two books about war and/or minority groups and dry mount your own book concerning your reactions to the books, and illustrating your reactions.
S. Write a poem or short story concerning a topic we covered in this unit.
T. Assemble several poems around one of the themes and interpret them orally to the class.
U. Write your own lyrics and/or your own tune about war. Sing the song for the class.
V. Choose a poem appropriate to this unit and make a media presentation to the class with the poem taped and playing as part of the presentation.
W. Based on something you've read connedted with this unit do a sculpture in response to what you've read (wire, plexi-glass, paper-mache, etc.)
X. Cook up a dish for the class that is traditionally from the black culture.
Y. Make a mobile with symbols hanging from it that show how you feel about one of the topics we've discussed in this unit.
Z. Choose a short black play or war play to perform, in costume, for the class.

UNIT VI: PROBE

A probe unit is a unit that students design by themselves. They will form themselves into groups of three or four and make a list of questions that are important to them. Then tthey all meet back together and decide on the most important questions. They again divide up into groups, one group for each question, according to each student's personal interests. The groups then list all important questions that must be answered to answer their main questions. The students will then decide how to go about answering their questions. Each group has a leader and the entire class elects one Probemaster and assistants if needed.

Students will need to read and do research to answer their questions. The teacher's role is to serve as aresource person,but to let the students direct their own learning.

The outcome of this unit might be a jackdaw made by the students to educate others to something the students feel is important, or it may lead to social action, or to heated discussion. The only outcome certain is that the unit will lead to where the students are going and where the teacher permits them to go.

ANNOTATED BIBLIOGRAPHY OF AUDIO-VISUAL RESOURCES AVAILABLE TO SUPPLEMENT THIS COURSE

Adventures In American Literature, llb, New York: Harcourt Brqce and World, 1963. Contains recordings of Taylor, Henry, Paine, and Emerson. Very clear.

RECORDS (continued)

Ben Franklin's Autobiography read by Jesse Lemisch, Folkway Records. Clear recording, but Franklin was meant to be read not spoken-- boring.

Ballads of the Revolution Sung by Wallace House, Folkways Records. Spunky ballads of the Revolutionary war are interesting; Yankee Doodle included.

Senator Joseph R. McCarthy narrated by Emile de Antoine, Brookside Records. Actual recordings of hearings; shows rise and fall of McCarthy; good for The Crucible.

The Minister's Black Veil and Young Goodman Brown read by Basil Rathbone, Caedmon. Very good and interesting interpretation.

Pit and the Pendulum, Cask of Amontillado, read by Basil Rathbone, Caedmon. Stories are straight from Poe, very dramatic and effective.

Basil Rathbone Reads E.A. Poe: Poems,"The Masque of the Red Death","The Black Cat," Caedmon. Again, a fine interpretation of Poe's works.

Moby Dick read by Louis Zorick, Folkways. Very fine reading, with narrator acting out all the parts. Chapters 1, 36, 135 and Epilogue included.

Walden read by Howard M. Jones, Spoken Artists. Narration and explanation of the situation at the beginning is helpful. Good clear and intersting reading.

Genesis: The Creation and Noah read by Judith Anderson, Caedmon. Fine reading, helpful in comparing bilical and Indian gensis stories.

CASSETTES

Scarlet Letter, Living Literature. True to story, clear and interesting. Complete set of abtors to fill roles, a true dramatic production.

A Poe Reader, Living Literature. Poe's major stories on three cassettes. Liberties are sometimes taken with his stories.

SOUND FILMSTRIPS

Edgar Allen Poe: A Search For Beauty, A Search For Truth, Guidance Associates. Excellent technical and content quality. Infomative and interesting.

A FINAL NOTE

I have never taught the above class before. This course plan is an attempt to combine the traditional literature course with modern literature and themes to make the course exciting and important to the students. Books that influenced the structure of this course are Teaching As A Subversive Activity, The Open Classroom, Hooked On Books and Literature and the English Department. People who I thank for helping me: Alberta Clemmons, Burt Cox, Nancy Fauhner, Bruce Hunting, Jay Ludwig, Steve Judy.

MYTHOLOGY AND NOVELS DO MIX

By Joyce Haner

PROBLEM: Due to lack of funds/teachers/materials/space/ etc., the tenth grade Myths and Legends elective will be combinded with the Intoduction to the Novel class.

PROBLEM: Due to lack of etc., no new books will be purchased for the Myths and Legends class. (Existing text: Edith Hamilton's *Mythology*-what else?)

PROBLEM: Due to lack of etc., only one new novel may be bought for the Introduction to the Novel class. (Existing texts: *Alas,Babylon*, *1984*, and *A Separate Peace*)

PROBLEM: This will be Grand Ledge's first year on an elective system. Try to help students adjust to the shorter time of 18 weeks.

When I was first faced with this problem, I thought I might divide the classes into two separate nine week mini-courses; but since this would be my students' first experience with the semester concept, I felt a nine week class would be too much too soon. As a result, I have merged the two classes by using the novels as examples of mythology at work. For lack of time, I discarded *1984* as I had found it rather difficult for the tenth grade, and bought Tolkien's *The Hobbit* to replace it. If money would not be a problem, I would buy even more appropriate novels, such as Twain's *A Connecticut Yankee in King Arthur's Court*, Rice's *Targan*, Updike's *The Centurion*, or Borland's *When The Legends Die*, to name only a few. As a major text, I would use *Man the Myth Maker* by W. T. Jewkes.

In teaching this class, I decided not to view mythology on a historical basis, but on the assumption that all men, regardless of their culture or time period, have had similar emotional reactions to the mysterious and often frightening world around them. To get away from Hamilton and the straight Greek/Roman experience, I stenciled off various other myths and legends from a large group of resource material that the principal would buy for me to supplement the class text. I also found a great amount of free or inexpensive films for the later American Folktale and Hero units , although I also listed in my outline various short stories that could be brought in. All selections in the outline were found in the books listed under teacher resource material.

In presenting this to the class, I would student centered it by having each student keep a journal of his personal responses. Students would also be given opportunities to write their own myths of creation after examining and discussing creation myths passed out in class. At all times, the emphasis would not be on the who-did-what in the myth or epic, but what experience in a man's life would warrent him to want to create such a myth. Finally the student would be asked what myths or legends are a part of his own life. A final project might consist of a student going out into his neighborhood or family and recording the superstitions, hero images, or myths that surround that group of people.

REQUIRED TEXTS

Frank, Pat, Alas, Babylon, New York: Bantom, 1959.

Hamilton, Edith, Mythology, New York: Mentor reprints of Little,Brown and Company, 1940.

Knowles, John, A Separate Peace, New York: Dell Publishing, 1959.

Tolkien, J.R.R., The Hobbit, New York: Ballantine Book, Inc., 1937.

TEACHER RESOURCE LIBRARY

Bulfinch, Thomas, Mythology, New York: Dell Publishing, 1959,

Birch, Cyril, Chinese Myths and Fantasies, Oxford, Oxford University Press, 1961.

Clark, Ella, Indian Legends from the Northern Rockies, Oklahoma: University of Oklahoma Press, 1966.

Dorsan, Richard, American Negro Folktales

Fishwick, Marshall, The Hero: American Style, New York: McKay Co., 1969.

Green, Roger, King Arthur and His Knight's of the Round Table, New York: Penguin Books, 1953.

Lerne and Lowe, Camelot, New York.

Leslau, Charlotte and Wolf, African Myths and Folktales, New York: Peter Pauper Press, Inc.

Marriott, Alice, American Indian Mythology, New York.:Mentor, 1968.

Morisset, Rodney, Hero, New York: Ginn and Company, 1973.

Poulakis, Peter, American Folklore, New York: Scribners, 1969.

Tolkien, J.R.R., The Fellowship of the Ring, New York:Ballantine, 1965.
__________ The Two Towers, New York: Ballantine, 1965.
__________ The Return of the King, New York: Ballantine, 1965.

White, T.H., The Once and Future King , New York: Avon .

If working with slow readers, the following books are secondary interest but on a fourth grade reading level. All are from Globe Book Co, New York.
Clifford and Fay, The Magnificent Myths of Man
Marcatante and Potter, American Folklore and Legends
Potter and Robinson, Around the World Folktales

COURSE OBJECTIVES

1. Become aware of the international as well as historical aspect of mythology
2. Become **aware** of the many definitions of what a myth is
3. Have a general knowledge of the more famous myths, legends, and heroes.
4. Become aware of how they and their culture now in America define myths and how mythology influences their lives.
5. Become aware that mythology is a basic form of story telling and its relationship and influence on the novel throughout time.

COURSE REQUIREMENTS

1. Maintain a journal in which the student will respond to class readings, discussion, films, posters, or any other response that comes from being in this class.

2. Various writing assignments and short tests over given material.

3. A creative project depecting any aspect of a particular mythology(film, slide show, scrapbook, cartoon epic, dramatic production, newspapers,etc.) or a comparison of a theme in different mythologies.

4. Read at least one additional novel or epic and report on its use of mythology(Lord of the Rings, Once and Future King, Tarzan, James Bond as hero, Gulliver's Travels, Odyssey)

COURSE OUTLINE

I. Defining Mythology

A. A Discousion of Mythology from Myth and Truth by John Knox
B. A Discusion of Mythology from The Hero with a 1,000 Faces by Joseph Campbell.
C. A variety of myths passed around at random as students try to define mythology on their own based from the myth readings

II. Myths-The Common Experience

A. The Beginning Creation Myths
   1. "How the World and Mankind Were Created" by Edith Hamilton
   2. "Creation" Genesis 1-2:4
   3. "The Creation" by James Hohnson(Negro Sermon from God's Trombone)
   4. "Heaven and Earth and Man" A Chinese myth retold by Cyril Birch
   5. "The Norse Creation" by Edith Hamilton
   6. "The Creation of the World" A myth of Uganda,Africa
   7. "Old Man" a Crow Indian myth
   8. "The World is Too Much With Us" by William Wordsworth

B. Seasons of Earth and Man
  1. Children's Nursery Rhymes (Humpty Dumpty, Rock-a-by Baby, Ring Around the Rosie)
  2. "Demeter and Persephone" by Edith Hamilton
  3. "The Many Deaths of Winter" from the Norse myth retold by James Baldwin
  4. "Aztec Lamentation" translated by Daniel G. Brinton

C. Death and Misery
  1. "Pandora" by Edith Hamilton
  2. "The Origin of Death" Hottentot myth
  3. "It is Better to Die Forever" Blackfoot
  4. "Orpheus and Eurydice" by Edith Hamilton
  5. "How Death Came Into the World" Modoc
  6. "After Apple-Picking" by Robert Frost

III. Metamorphosis

A."The Gods" by Edith Hamilton
B."Flower Myths" by Edith Hamilton
C."Baucis and Philemon" by Edith Hamilton
D."Pygmalion and Galatea" by Edith Hamilton
E."Prometheus and Io" by Edith Hamilton
F."Daphne" by Edith Hamilton
G."Midas" by Edith Hamilton
H."Arachne" by Edith Hamilton
I."Ceyx and Alcyone" by Edith Hamilton

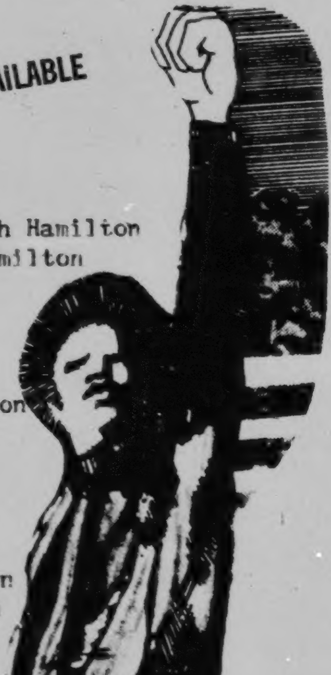
IV. The Ancient Hero

A. What is a Hero?
  1."Perseus" by Edith Hamilton
  2."Hercules" by Edith Hamilton
  3."Jason: Quest for the Golden Fleece" by Edith Hamilton
  4."Stories of Signy and of Sigurd" by Edith Hamilton

B. Cultural Legend: Odysseus
  1."The Trojan War" by Edith Hamilton
  2."The Fall of Troy" by Edith Hamilton
  3."The Adventures of Odysseus" by Edith Hamilton

C. Hubris: The Sin of the Heroes
  1. "Phaethon" by Edith Hamilton
  2. "Phaethon" by Marris Bishop
  3. "Daedalus" by Edith Hamilton
  4. "O Daedalus, Fly Away Home" by Robert Hayden
  5. "Pegasus and Bellerophon" by Edith Hamilton

D. Use of the Greek Hero in Modern Literature
  1. A Searate Peace by John Knowles
  2. "A Separate Peace: Meaning and Myth," by Marvin E. Mengeling in the English Journal, May,1971



V. Medieval Tales

A. Knights of the Round Table
   1. "Arthur" by Bullfinch
   2. Selections from Once and Future King by White
   3. "The Tale of Sir Gareth" by Roger Green
   4. "Sir Gawain and the Green Knight" by Roger Green
   5. Camelot by Lerne and Lowe
   6. "Death of Arthur" by Bullfinch

B. Charlemagne section of Bullfinch

C. Optional- A Connecticut Yankee in King Arthur's Court by Mark Twain

VI. Myth and Magic

The Hobbit by J.R.R. Tolkien

VII. American Folklore

A. The Legends
   1. "The Celebrated Jumping Frog of Calaveras County" by Mark Twain
   2. "Brer Fox" by Joel Chandler Harris
   3. "Headless Horseman of Sleepy Hollow" by Washington Irving

B. Cultural Heroes (see film list)
   1. "Who Made Paul Bunyan" by Carl Sandburg
   2. "Babe Ruth" by Paul Gallico
   3. "Casey Jones" by Wallace Saunders
   4. "John Henry" traditional song

Daniel Boone
Mike Fink
Daivd Crockett

C. The Anti-Heroes
   1. "Jesse James" by William Benet
   2. "The Average" by W.H.Auden
   3. "Cool Tombs" by Carl Sandburg
   4. "Tsali of the Cherokees" Cherokee
   5. Bonnie and Clyde movie
   6. The Godfather a movie
   7. "Taught Me Purple" by Evelyn Hunt
   8. "The Lesson of the Moth" by Don Marquis

D. Modern Heroes (see film list)
   1. John F. Kennedy
   2. Alice Cooper
   3. Marilyn Monroe
   4. Walt Disney
   6. Jane Fonda
   7. Angela Davis
   8. Hugh Hefner
   9. Micky Mantle

E. Media Heroes
   1. comic books
   2. television
   3. advertisements
   4. "Superman" by John Updike
   5. comic books

F. The Atomic Age Hero- Alas, Babylon by Pat Frank

FREE OR INEXPENSIVE AUDIO VISUAL AIDS

The following is a list of audio-visual aids to be used in teaching a mythology/folklore unit. I did not include this in my lesson plan as schools vary to the amount of money that a teacher can spend on a certain class. I have grouped these according to content.

I. 16 mm films: Most of these films are from the MSU-UM film rental catalogue and cost under $10. Call first for a reservation at the audio-visual lab on campus.

- * Film may be borrowed for free from Lansing Public Library
- # Film may be borrowed for free from Olivet College AV Depart.
- ▒ Films may be borrowed/rented from the University of Illinois

A. Classical

- Athens: The Golden Age
- Character of Oedipus
- * Icarus and Daedalus
- King Midas and the Golden Touch
- Mythology of Greece and Rome
- # Oedipus Rex (four reels)
- Oedipus Rex: Man and God
- Odyssey I (The Structure of the Epic)
- Odyssey II (The Return of Odysseus)
- Odyssey III (The Central Themes)
- Of Myths and Monsters From Other Lands
- Recovery of Oedipus
- The Stonecutter
- Sun Flight
- Theseus and the Minotaur

B. Medieval Legends and Tales

- Charlemagne: Unifier of Europe
- ▒ Lady of the Lake: Background for Literature
- Medieval Knights
- * Tom Thumb in King Arthur's Court
- ▒ Vikings: Life and Conquest

C. American Indian Legends

- * Paddle to the Sea
- * Tahtonka

D. American Legends and Heroes

- * And Away We Go (Henry Ford)
- Babe Ruth
- * The Big Moment in Sports: Volumes I,II,III
- * Burden and Glory of JFK
- * City of Gold (Gold Rush Frontier)
- Daniel Boone
- * Days of Whiskey Gap (Northwest Mounties)

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- * The Face of Lincoln
- * Golden Twenties
- * Helen Keller in Her Story
- * Hollywood: The Golden Years
- * "I Have a Dream..." The Life of Martin Luther King
- The Legend of Johnny Appleseed
- * The Legend of Valentino
- * Life in the Thirties
- * Mark Twain's America
- Paul Bunyan the Blue Ox
- Paul Bunyan: Lumber Camp Tales
- * Real West
- * The Redwoods (Paul Bunyan)
- * Some of the Boys (Lincoln)

II. Records

Poems and Songs of Middle Earth(Tc 123) Caedmon Records (Hobbit)
Camelot ,Capitol Records, Broadway Musical of Lerner and Lowe

III. Audio Tape Recordings(buy)

A. National Center for Audio Tapes
Bureau of Audiovisual Instruction
Stadium Building Room 319
University of Colorado
Boulder, Colorado 80302

Price: $2.40 reel
$2.90 cassettes

15 minutes long

indicate number

023901	Admetus and Alcestis
023902	Ceres, Persephone, Pluto
023903	Damon and Pythias
023904	Orpheus and Eurydice
023905	Pandora
027701	Echo and Narcissus
027702	The Gifts to Amaterasu
027703	Hercules and the Golden Apples
027704	Iduna and the Golden Apples
027705	King Midas and the Golden Touch
027706	The Legend of the Palm Tree
027707	The Lorelei
027708	Maui
027709	Story of Orpheus and Eurydice
027710	Pandora
027711	Persephone
027712	Phaeton
027713	Wunzh the Dreamer

B. The University of Michigan
Audio Visual Education Center
416 Fourth Street
Ann Arbor, Michigan 48103

Price: $1.65 reel
$1.80

15 minutes long
indicate number

H-46	Annie Oakley- Little Sure Shot
H-47	Buffalo Bill and the Pony Express
H-45	Daniel Boone: Trailblazer of the Wilderness Road

F-3	Death of Wild Bill Hickock
F-1-11	Folklore Makes History(11 tapes of 11 folk heroes)
H-80	Folklore of the Lakes and Locks
H-90	Indian Creation Myths
H-421	Negro Folk Leaders and Folk Heroes(2 tapes)
H-419	Negro Folk Literature
H-65	Paul Bunyan

IV. Free Bonus Goodies

Write on school stationary to the following addresses for free material

A. Maps

Literary Map of the British Isles
Ginn and Company
717 Miami Circle NE
Atlanta, Ga. 30324

Pictorial Maps of Medieval Myths(#301361, 301291)
Denoyer-Geppert
5235 Ravenwood Ave.
Chicago, Ill. 60640

B. Transcripts

Maori Legends (seven transcriptions)

New Zealand Embassy
19 Obsevatory Circle NW
Washington, D.C. 20008
Attention: Ms. C.H. Williams

SCIENCE FICTION:

A NEW TEACHING

Science Fiction: A New Teaching Horizon

by Joe Wood

A

SPECULATIVE

ESSAY

"The hero's name was Sergeant Raymond Boyle."

. . .

"Sergeant Boyle was an Earthling."

. . .

"He was an English teacher. The thing was that Earth was the only place in the whole known Universe where language was used. It was a unique Earthling invention. Everybody else used mental telepathy, so Earthlings could get pretty good jobs as language teachers just about anywhere they went."

. . .

"Mental telepathy, with everybody constantly telling everybody everything, produced a sort of generalized indifference to all information. But language, with its slow, narrow meanings, made it possible to think about one thing at a time--to start thinking in terms of projects."

. . .

"The C.O. ...was from the planet Tralfamadore, and was about as tall as an Earthling beer can....He looked like a little plumber's friend."

. . .

"The chaplain...was an enormous sort of Portuguese man-o'-war, in a tank of sulfuric acid on wheels."

--Kurt Vonnegut, Jr.
God Bless You, Mr. Rosewater

Science fiction long maligned for its flat characters and its B.E.M.'s (bug-eyed monsters) has earned a niche in the humanistic curriculum. This great (excuse the expression) body of material which has been largely ignored by traditionalists in English for years can provide an impetus to understanding and experience.

Traditional teachers (myself included) once would have sniffed offensively (perhaps smelling the B.E.M.?) when a student suggested studying a science fiction work. I found it difficult to conceive how students could waste time and money on such books while William Faulkner, James Joyce, or Ernest Hemingway gathered dust on shelves. But in a poll at my school, 130 out of approximately 230 in the student body selected science fiction as a course preference to Shakespeare, advanced composition, the modern novel, and mass media. Consequently, Shakespeare was dropped from our new elective curriculum and two sections of science fiction were opened.

Galled by the students' lack of sensitivity and lack of perception, I resigned myself to my new teaching assignment. But this summer in the Humanistic Approach to the Teaching of English Workshop at Michigan State University, I became a B.E.T. (bug-eyed teacher). I read dozens of works all seeming to "zap" my traditional thinking and approach and advancing learning theory based on student experience. Reevaluating my personal successes and failures in teaching, I concluded that maybe my thinking and methods could use some revising. The pupils where I taught must have perceived something which related more to their experience than what we had been offering.

What then was the relationship between the adolescents from 14-17 and science fiction? My belief is that it is the fantasy embodied in this genre. Assuming that I was typical (dangerous ground, I know), I remember much of my adolescent time was spent in fantasy: about sex, being a sports hero, a dangerous customer to pick on, a great success in life. Even though I was maturing physically and mentally, part of the make believe excitement of my childhood was still with me. Adventure stories by Arthur Conan Doyle and Walter Scott were my favorites though I knew "aesthetes" read Steinbeck, Hemingway, or Dreiser. I read these books too ("A good student should blah, blah..."); but it wasn't until my second or third year in college that I really began to appreciate style, characterization, and other such characteristics in literature. I realize now that much of my teaching has been to take students directly to these technical areas. I hoped to save them from wasting their time on lesser books as I once had. Humanistic studies have shown that this cannot usually succeed because appreciation of "good" literature can only come after extensive reading experiences. The point of this massive digression? Books in the fantasy realm seem to be closer to the young learner's experience.

What then can the English teacher hope to communicate in the midst of all this dreaming? Robert Heinlen, a foremost science fiction writer maintains that science fiction fans are better prepared for change because of its concern for what might be. Rather than embrace this debateable and speculative (Good grief!) idea, I contend science fiction can be an innovative approach to practice in reading, writing, and self-discovery.

With science fiction's great variation in subject, complexity, and style, most students should be able to find material they can read and enjoy. I will encourage them to read on their own and to share their reactions and related ideas. Hopefully, the realization that their reading will be open to personal choice and that response to these readings will begin with them will stimulate them to read. This reading (a breakthrough in itself for many) even if it doesn't raise their reading level will hopefully boost their comprehension and free them from the threatening situation of having to keep up with advanced readers. There is also the possibility that some may turn to this genre in their leisure time.

Also because I am not steeped in science fiction, I will have to read and learn with and from them. Implied here is the sharing of experience: talking and writing about books and learning from the students. Rather than being the traditional dispenser of knowledge, I will have to take the role of a clarifier of individual and group goals, a provider of materials, and an organizer for group and individual discovery. Learning can be enhanced if the student gains an increased sense of involvement by participating in decision-making about the class.

As the Dartmouth Conference in 1966 and the plethora of articles published since indicate, student composition becomes more creative in an experience-centered curriculum. Exposure to these imaginative ideas embodied in science fiction, and the emphasis on student-initiated response and discovery should foster a stimulating situation for improved, creative writing.

Science fiction does offer a legimate genre for learning. Initiated in a humanistic experience-centered approach made feasible by its popular culture roots and newness to the academic world, it can provide development in reading, writing, and discovery. And who knows, maybe some time in the future when we traditionalist pedagogues are institutionalized unable to cope with change i.e. technology, humanistic approaches, *et cetera,* these would-be science fiction fans may be inventing the better look to keep us in or a laser-ray lobotomy to readjust our erratic synapses.

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A SCIENCE FICTION RESOURCE UNIT

Science fiction movies:

"Andromeda Strain" (1969)
"Charly" (1968)
"Day of the Triffids" (1963)
"The Day the Earth Stood Still" (1951)
"Destination Moon" (1950)
"Dr. Strangelove" (1964)
"Fahrenheit 451" (1966)
"Fail Safe" (1963)
"Fantastic Voyage" (1966)
"Forbidden Planet" (1956)
"Frankenstein" (1936)
"The Illustrated Man" (1968)
"1984" (1955)
"Omega Man" (1971)
"On the Beach" (1959)
"Panic in the Year Zero" (1962)
"Planet of the Apes" (1969)
"The People" (1968)
"The Power" (1968)
"Soylent Green" (1972)
"The Tenth Victim" (1965)
"Them" (1954)
"They Came from Beyond Space" (1967)
"2001: A Space Odessey"(1968)
"War of the Worlds" (1953)

These titles in no way exhaust the list of science fiction films. These are some of the better sf films and some which appear periodically on television.

An annotated bibliography for the teacher:

1. Amis, Kingsley. A Survey of Science Fiction, Harcourt-Brace Co., New York, 1960.

Amis discusses some of the good and bad aspects of science fiction writing. Science fiction, he says, is usually well in advance of the trend hounds as a means of social inquiry.

2. Asimov, Isaac. Fact and Fancy, Discus Books (Avon), New York, New York, 1972.

A good background book. He mixes fact and speculation about the creation of the earth and its prospects for the future. He then moves to the moon and its geography then to the planets and the stars. Other areas dealt with are technology in the future, space travel, and measurement of the universe.

3. Calkins, Elizabeth and Barry McGhan. Teaching Tomorrow, Pflaum/Standard, 38 West 5th Street, Dayton, Ohio, 1972.

This book is designed for those who are going to teach science fiction in the classroom. It has ideas for class projects and annotated lists of science fiction books that students may be interested in reading. They provide emphasis toward "pulp" science fiction.

4. Clarke, Arthur. Report on Planet Three and Other Speculations, Signet Books (New American Library), New York, New York, 1972.

Another good background book. He divides the book into three main areas: technology in the future, communication systems, and frontiers of science. Much speculation based on today's technology.

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5. Clareson, Thomas. Science Fiction Criticism: An Annotated Checklist, The Kent State University Press, Kent, Ohio, 1972.

Clareson lists books of science fiction criticism and many articles that the teacher may be interested in reading.

6. Moore, Patrick. Science and Fiction, George G. Harrap & Co. LTD, London, Toronto, Wellington, and Sydney, 1957.

He starts with what he considers the beginning of true science fiction (Verne) citing areas of promise and identifying trite areas especially bug-eyed monsters.

7. Wollheim, Donald. The Universe Makers, Harper & Row Publishers, New York, Evanston, and London, 1971.

Wollheim classifies four types of science fiction: imaginary voyages, future predictions, remarkable inventions, and social satire. He discusses past and present science fiction authors in relationship to these classifications sometimes criticizing and sometimes praising. It is a lively book with the author sparing no barbs.

Science Fiction Indexes:

1. Cole, Walter. A Checklist of Science Fiction Anthologies, W.R. Cole, Brooklyn, 1964.
2. Day, Bradford. The Checklist of Fantastic Literature in Paper Bound Books, Science Fiction and Fantasy Publishers, Denver, New York, 1965.
3. Day, Donald. Index to the Science Fiction Magazines: 1926-1950, Perri Press, Portland, Oregon, 1952.
4. Strauss, Erwin. The MIT Science Fiction Society's Index to Science Fiction Magazines: 1951-1965, MIT Science Fiction Society, Cambridge, Masschusetts, 1966.
5. Viggiano, Michael and Donald Franson. Science Fiction Title Changes, The National Fantasy Fan Federation, 1965.
6. Tuck, Donald. A Handbook of Science Fiction and Fantasy, Second edition, 2 volumes, Hobart, Tasmania: Tuck, 1959.

Books for Student Reading. The following is a list of over 200 science fiction books and their authors. With the exception of a very few, they are all available in paperback editions. These titles could be collected as a class library, used to stimulate or satisfy outside reading interests, or used to choose books from for in class use. Those with the asterisk are titles having feminine appeal.

Aldiss, Brian-The Primal Urge
Anderson, Poul-After Doomsday
Anderson, Poul-Brain Wave
Anderson, Poul-The Enemy Stars
Anderson, Poul-The High Crudade
Anderson, Poul-The Star Fox
Anderson, Poul-Tau Zero
Anderson, Poul & Dickerson, Gordon-Earthman's Burden
Antony, Piers-Chthon

booklist continued-

Antony, Piers-Macroscope
Asimov, Isaac-The Caves of Steel
Asimov, Isaac-The Current of Space
Asimov, Isaac-The Foundation Trilogy
Asimov, Isaac-The Gods Themselves
Asimov, Isaac-Pebble in the Sky
Asimov, Isaac-The Stars Like Dust
Bester, Alfred-The Demolished Man
*Bester, Alfred-The Stars My Destination
Blish, James-A Case of Conscience
Blish, James-The Cities in Flight Tetralogy
Blish, James-Jack of Eagles
*Blish, James-Titan's Daughter
Blish, James-VOR
Bowen, John-After the Rain
Brackett, Leigh-The Long Tomorrow
Bradbury, Ray-Fahrenheit 451
Bradbury, Ray-The Illustrated Man
*Bradbury, Ray-Martian Chronicles
Bradley, Marion-Sword of Aldones
Brown, Fredric-The Lights in the Sky Are Stars
Brown, Fredric-What Mad Universe
*Brown, Rosel-Galactic Sibyl Sue Blue
Brunner, John-Jagged Orbit
*Brunner, John-Quick Sand
Brunner, John-Stand on Zanzibar
Budrys, Algis-Rogue Moon
Budrys, Algis-Who?
Christopher, John-No Blade of Grass
Christopher, John-Pendulum
Clarke, Arthur-Childhood's End
Clarke, Arthur-The City and the Stars
Clarke, Arthur-The Deep Range
Clarke, Arthur-Earthlight
Clarke, Arthur-A Fall of Moondust
Clarke, Arthur-2001: A Space Odyssey
Clement, Hal-Cycle of Fire
*Clement, Hal-Iceworld
*Clement, Hal-Mission of Gravity
*Clement, Hal-Needle
Clement, Hal-Starlight
Clifton, Mark &
Riley, Frank-They'd Rather Be Right
Compton, D.G.-The Steel Crocodile
*Compton, D.G.-Synthajoy
Cooper, Edmund-Seed of Light
DeCamp, L. Sprague- Divide and Rule
DeCamp, L. Sprague-Last Darkness Fall
*DeCamp, L. Sprague-Rogue Queen
DeCamp, L. Sprague &
Miller, P. Schuyler-Genus Homo
Delany, Samuel-Babel 17
Delany, Samuel-The Einstein Intersection
Delany, Samuel-Nova
Del Ray, Lester-Nerves
Dick, Phillip-Do Androids Dream of Electric Sheep?
Dick, Phillip-Eye in the Sky
Dick, Phillip-The Man in the High Castle
Dickson, Gordon-The Genetic General
Dickson, Gordon-Naked to the Stars
Dickson, Gordon-Necromancer
Dickson, Gordon-Soldier Ask Not
Farmer, Philip Jose-Flesh
Farmer, Philip Jose-The Green Odyssey
*Farmer, Philip Jose-The Lovers
Frank, Pat-Alas Babylon
Galouye, Daniel-Dark Universe
Garrett, Randall-Too Many Magicians
Gordon, Rex-First on Mars
Gordon, Rex-First to the Stars
*Harness, Charles-The Rose
Harrison, Harry-Deathworld
Harrison, Harry-Planet of the Damned
Harrison, Harry-The Stainless Steel Rat
Heinlen, Robert-Beyond the Horizon
*Heinlen, Robert-The Door into Summer
Heinlen, Robert-Double Star
*Heinlen, Robert-Have Space Suit--Will Travel
Heinlen, Robert-The Moon Is a Harsh Mistress
Heinlen, Robert-Orphans of the Sky
*Heinlen, Robert-Podkayne of Mars
Heinlen, Robert-The Puppet Masters
Heinlen, Robert-The Sixth Column (The Day after Tomorrow
Heinlen, Robert-Starship Troopers
Heinlen, Robert-Stranger in a Strange Land
Heinlen, Robert-Waldo
Henderson, Zenna-Pilgrimage-The Book of the People
Herbert, Frank-Dune
Herbert, Frank-Dragon in the Sea (21st Century Sub)

book list continued-

Howard, Hayden-The Eskimo Invasion
Hoyle, Fred-The Black Cloud
Hoyle, Fred & Eliot, John-A for Andromeda
Huxley, Aldous-Brave New World
Jones, D.F.-Implosion
Juddy, Cyril-Gunner Cade
*Keyes, Daniel-Flowers for Algernon
Knight, Damon-Hell's Pavement (The Analogue Men)
Kornbluth, C.M.-Not This August
Kornbluth, C.M.-Syndic
Kornbluth, C.M. & Pohl, Frederik-Gladiator-at-Law
(same two)-The Space Merchants
(same two)-Wolfbane
Kuttner, Henry-Fury (Destination Infinity)
Kuttner, Henry-Mutant
Kuttner, Henry-The Time Axis
Lafferty, R.A.-Fourth Mansions
Lafferty, R.A.-Past Master
Laumer, Keith-Galactic Diplomat
Laumer, Keith-A Plague of Demons
Laumer, Keith & Brown, Rosel-Earthblood
Leguin, Ursula-The Left Hand of Darkness
*Leiber, Fritz-The Big Time
Leiber, Fritz-Gather, Darkness
Leiber, Fritz-The Green Millenium
Leiber, Fritz-The Wanderer
Leinster, Murray-The Pirates of Zan
Lewis, C.S.-The Hideous Strength
Lewis, C.S.-Perelandra
Lewis, C.S.-Out of the Silent Planet
*MacDonald, John-The Girl, the Gold Watch and Everything
Malsberg, Barry-Beyond Apollo
Matheson, Richard-I Am Legend
*McCafferty, Anne-Dragonflight
McCafferty, Anne-Restoree
McCafferty, Anne-The Ship Who Sang
McCann, Edison-Preferred Risk
McIntosh, J.T.-The Fittest (The Rule of the Pagebeasts
Mead, Shepard-The Big Ball of Wax
Merril, Judith-The Tomorrow People
*Miller, Walter-A Canticle for Leibowitz
Moore, C.L.-Doomsday Morning
Moore, Ward-Bring the Jubilee
Moore, Ward & Davidson, Avram-Joyleg
Niven, Larry-Ringworld
Norton, Andre-Beast Master
Norton, Andre-The Defiant Agents
Norton, Andre-The Star Rangers (The Last Planet
Norton, Andre-The X Factor
Nourse, Alan-Raiders from the Rings
Oliver, Chad-Shadows in the Sun
Orwell, George-Animal Farm
Orwell, George-1984
Pangborn, Edgar-Davy
*Pangborn, Edgar-A Mirror for Observors
Panshin, Alexei-Rite of Passage
Peck, Richard-Final Solution
Phillips, Mark-Brain Twister
*Piper, H. Beam-Little Fuzzy
Pohl, Frederik-Drunkard's Walk
Pohl, Frederik-Slavesship
Pournelle, Jerry-A Spaceship for the King
Pratt, Fletcher-The Undying Fire
Robinson, Frank-The Power
Russ, Joanna-And Chaos Died
Russell, Eric-Sinister Barrier
Schmitz, James-The Universe Against Her
Shaw, Bob-The Two Timers
Sheckley, Robert-Immortality Inc.
*Shiras, William-Children of the Atom
Shute, Nevil-On the Beach
Silverberg, Robert-The Makers of Time
*Silverberg, Robert-Thorns
Silverberg, Robert-Tower of Glass
Silverberg, Robert-Up the Line
Simak, Clifford-All Flesh Is Grass
Simak, Clifford-City
Simak, Clifford-Goblin Reservation
Simak, Clifford-They Walked Like Men
Simak, Clifford-Time and Again
Simak, Clifford-Way Station
Smith, Cordwainer-The Planet Buyer
Spinard, Norman-Bug Jack Barron
Stapledon, Olaf-Odd John
Sturgeon, Theodore-The Cosmic Rape
Sturgeon, Theodore-The Dreaming Jewels (The Synthetic Man)
*Sturgeon, Theodore-More Than Human
Sturgeon, Theodore-Venus Plus X
Tucker, Wilson-The Last Loud Silence
Tucker, Wilson-The Year of the Quiet Sun
Vance, Jack-The Dragon Masters
Van Vogt, A.E.-Slan
Van Vogt, A.E.-The Weapon Shops of Isher
Verne, Jules-Journey to the Center of the Earth

booklist concluded-

Verne, Jules-20,000 Leagues Under the Sea
Vidal, Gore-Messiah
Vonnegut, Kurt-Cat's Cradle
Vonnegut, Kurt-Player Piano
Vonnegut, Kurt-The Sirens of Titan
Vonnegut, Kurt-Slaughterhouse Five
Wells, H.G.-The Invisible Man
Wells, H.G.-The Time Machine
Wells, H.G.-The War of the Worlds
Wilhem, Kate-The Killer Thing
Williamson, Jack-The Humaniods
Wolfe, Bernard-Limbo
Wyndham, John-The Day of the Triffids
Wyndham, John-The Midlewich Cuckoos
*Wyndham, John-Re-birth
Wyndham, John-Trouble with the Lichen
Zelazny, Roger-Damnation Alley
Zelazny, Roger-Isle of the Dead
Zelazny, Roger-Lord of Light
Zelazny, Roger-This Immortal

A majority of these books are annotated in Calkins and McGhan's Teaching Tomorrow (check annotated bibliography).

Television that may be of use:

"The Little People"
"Lost in Space"
"Night Gallery"
"One Step Beyond"
"Star Trek"
"Time Tunnel"
"Twilight Zone"
"Voyage to the Bottom of the Sea"

Science fiction periodicals- These include short stories, book reviews, and some poetry. Below are 15 of more than 130 sf periodicals.

1. Amazing, Ultimate Publishing Co., Box 7, Oakland Gardens, Flushing, New York 11364.
2. Analog Science Fiction---Science Fact, 420 Lexington Ave. New York, New York 10017.
3. Dream World, Ziff-Davis Publishing Co., Chicago, Illinois.
4. Dynamic Science Fiction, Columbia Publications, Holyoke, Massachusetts.
5. Extrapolation, Thomas Clareson, editor, Department of English, the College of Wooster, Wooster, Ohio.
6. Fantastic, Ultimate Publishing Co., Box 7, Oakland Gardens, Flushing, New York 11364.
7. Galaxy, 421 Hudson St., New York, New York 10014.
8. Luna Monthly, Frank and Anne Dietz, Oradell, New Jersey.
9. The Magazine of Fantasy and Science Fiction, 347 E. 53rd St., New York, New York 10022.
10. Magazine of Horror, Health Knowledge Inc., New York, New York.

Science fiction periodicals continued-

11. Planet Stories, Love Romances Publishing Co. Inc., Stamford, Connecticut.

12. Startling Stories, Standard Magazines, Kokomo, Indiana.

13. Riverside Quarterly, Leland Sapiro, editor, 1242 West 37th Drive, Los Angeles, California 90007.

14. Vortex, Science Fiction Corporation, New York, New York.

15. Worlds of IF, 421, Hudson St., New York, New York 10014.

ACTIVITIES

Science fiction can be used initiate many individual, group, and class activities. Below are some of the options open to the student and lesson plans for the innovative teacher.

Make a map of the moon, some solar system planet, or invent a world. Color it scale it, name it, and if necessary explain it.

Invent a game. Create a gameboard, rules, and other components. It can be about space travel, inventions in 2500 A.D., ask questions about the readings, or explore a world.

Draw a poster: typify your book, make your own predictions, satirize, but be prepared to write about it.

Make a recording: new trends in 2000; space music; Martian melodies; a radio show with interviews, invasions, etc.; space sounds, a 21st Century news show.

Make a sculpture of clay, metal, or wood of a Jovian bust (whatever that may be!), a theme in your reading, or make it a secret and let the class guess.

Create a newspaper of the future or a Betelguese Bugle with ads, news, sports, society, etc.

Make a collage on Troghyule or a book theme.

Produce and direct an 8mm. film or a video tape of a skit, an experiment etc.

Improvisize technology in the future, evolution, alien life, schools in the future, a space trip, hospital changes, etc. Write characterizations, criticisms, or reactions based on them.

Put on a fashion show (future or alien).

Write or orally present a report on an interest area: space travel, U.F.O.'s, the galaxy, the space program, evolution in the future, a book you would like to share with the class.

Create a cartoon strip with dialogue, serialize it.

Write a story, essay, or poem.

activities continued-

Make miniature cities below the sea, future houses, rocket ships, hospitals, etc. Use match sticks, card board, or anything that may have once been junk.

Speculate on the other 4 senses of the Plutonian, the size of the average Martian, the possibilities of Christians on other planets, law and order in 2200 A.D.

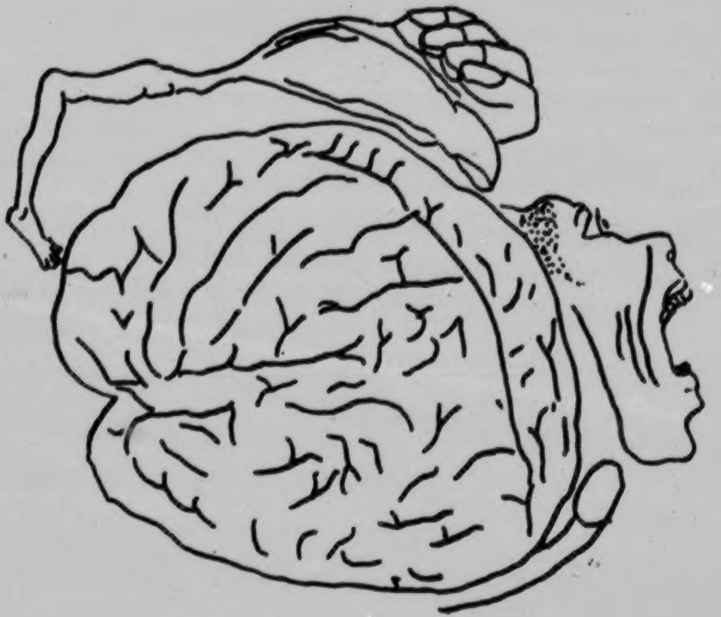
Notice the differences in language between Chaucer's time and today. Will it change in the future? Why?

What are the possibilities for games in a weightless vacuum?

Describe or make a 1999 Oldsmobile.

Take a contemporary social problem i.e. alcoholism, drug addiction, crime, what direction will these take?

One can readily see the only limitation to class activities in science fiction is the imagination of the pupils. Most of these activities can be done alone or in groups. Several of these can be combined. Every student with any interest in any area should be able to perform capably and comfortably in this class. All of the activities provide for some sharing of experience, individual decision in direction, and possibilities for writing.



A Jackdaw on Death

by Marylu Mudd

A jackdaw is a thematic collection of materials. Included in this jackdaw are short stories, plays, poetry and novels; also, included in the jackdaw are newspaper and magazine articles, records, posters, slides, paintings, and uniques.

The purpose of this jackdaw is to provide enough material to teach a six or nine week course on death, or a shorter unit if desired. The teacher's function is to assist the students in finding other sources, offer ideas on how to use the materials and supervise the activities.

Before presenting the unit to the class, the teacher should ask the students what they would like to know about death e.g., funeral customs, suicide, folktales, abortion, and religious beliefs about death. At the beginning of the unit the teacher places the jackdaw in the center of the room and lets the students rummage through the materials. Students will sort through the items and pick out materials which interest them. It is important to allow the students a choice of materials. Some items have questions for the students to answer and activities for the students to respond to taped in the inside back cover. Also included in the jackdaw are topics for discussions and debates, field trips, pantomines, role playing, and reading and writing assignments. Because of the nature of the materials and the reading level of these materials, it is suggested that this jackdaw be used for tenth grade classes or above.

Suggestions for Activities

1) Visit a funeral home.

2) Rent the film A Death in the Family. Have students discuss it and compare it to the novel.

3) Present a funeral in class. Either use a fictional character who dies or a "cause" which dies. Have someone act as the moderator and eulogize the cause or person. Have members of the class act as pallbearers.

4) Visit a cemetary. Look for epitaphs. Notice unusual names, ages of people at time of death, infant mortality, etc.

5) Study burial customs in India, Africa, Asia, and the United States.

6) Discuss the preparation of an Egyptian mummy. (Visit the Kalamazoo Public Museum)

7) Invite a minister, priest and rabbi to discuss the religious aspects of death.

8) Make a book cover for a book on death.

9) Have students write ghost stories. Make a setting for the stories, darken the room, use artificial candles, and sit on the floor. Have students tell their stories to the class.

10) Make collages or posters on dying or death i.e. motorcycle accidents, car accidents, murder, suicides, or infant deaths.

11) Have students write their wills as they are today and then what they would leave to people in thirty years.

12) Write a play about murder, suicide, or accidental death. Videotape the play.

13) Collect pictures of people in magazines. Make epitaphs about them. Write an epitaph for a friend.

14) Memorize and present to the class a scene from "Arsenic and Old Lace."

15) Learn about people who faced death, Mary, Queen of Scots, Brian Piccolo, Anne Boleyn, and Jews during World War II.

16) Do a pantomine of "The Tell Tale Heart" or the "Pit and the Pendulum.

17) Respond to the painting "The Tragedy" by Picasso.

18) Compare Joe's philosophy about death (Johnny Got His Gun) to Paul Braumer's philosophy (All Quiet on the Western Front).

19) Write an essay about ESP and death.

20) Design a sympathy card. Include the message inside the card.

21) From a news article write a fictional account about the person.

22) Role playing. After reading In Cold Blood present the trial.

23) Make a scrap book of death poems.

24) Listen to the record "Richard Cory" or "Tell Laura That I Love Her." Respond to this either by writing a letter, a poem, or a story.

25) Read a short story about death and make a bookmark about the story with quotations from the story.

26) The following topics could be used for term papers, debates, panel discussions, or class discussions. The topics are: suicide, euthanasia, abortion, murders, children and death, burial customs, afterlife, cremation, reactions to death, importance of life, and meaning of death.

27) Each student takes five index cards. Everyone writes on the five cards five things or experiences which are unique to his life. For example, students may describe an unusual scar, a trick knee, liking lettuce with peanut butter, saving stamps, or the time he broke his sister's nose with a squirt gun. Then each student puts the cards in a pile in front of him. The students study one card at a time for 15 - 30 seconds; then they flip over the card and study the next card. When all the cards are flipped over, the teacher says, "Now you're no longer in existence (here, dead,)." Finally the students bring themselves back to life by reversing the process. Discuss the students' reactions to the game.

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"Ex-POW Takes His Own Life," *Kalamazoo Gazette*, (July 3, 1973), B-5.

"Obituary and Funeral Notices," *Kalamazoo Gazette* (July 8, 1973), D-18.

"Two Found Dead At Hartford," *Kalamazoo Gazette*, (July 7, 1973), B-7.

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Bradbury, Ray. *Dandelion Wine*. New York: Bantam Books, 1969.

Camus, Albert. *The Stranger*. New York: Vintage Books, 1946.

Capote, Truman. *In Cold Blood*. New York: New American Library, 1965.

Fenton, Edward. *Anne of the Thousand Days*. New York: The New American Library, Inc., 1970.

Fraser, Antonia. *Mary Queen of Scots.* New York: Dell Publishing Co., 1971.

George, Jean C. *Who Really Killed Cock Robin*? New York: E. P. Dutton and Co., 1973.

Salten, Felix. *Bambi*. New York: Simon and Schuster, 1970.

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Trumbo, Dalton. *johnny got his gun* . New York: Bantam Books, 1970.

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Wilkerson, David. *The Cross and the Switchblade*. Old Tappan: Fleming H. Revell Co., 1972.

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Auden, W.H. "Elegy for J.F.K.," *100 American Poems* edited by Paul Molloy. New York: Scholastic Book Services, 1971.

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Owen, Wilfred,"Anthem for Doomed Youth," A Book of Modern British Poetry edited by Anne Courtney, 1970, 117.

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Sandburg, Carl, "Cool Tombs," The Book of Modern American Poetry. New York: Harcourt Brace Jovanovich, Inc., 1970, 69.

Seeger, Alan, "I Have a Rendezvous with Death," The Book of Modern American Poetry. New York: Harcourt Brace Jovanovich, 1970, 81.

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Simcox, Carroll E., The Christian Facing of Death. Cincinnati: Forward Movement Publications, 6th Printing.

What Everyone Should Know. Evanston: Consumers Information Bureau, 1965.

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Hemingway, Ernest. The Short Stories of Ernest Heminway. New York: Charles Scribner's Sons, 1966.

Hitchcock, Alfred. Let It All Bleed Out. New York: Dell Publishing Co., Inc., 1973.

Slesar, Henry. Clean Crimes and Neat Murders. New York: Avon Book Division, 1960.

Records

Berlin Philharmonic, "Mozart Requiem," Capitol Records.

Shanana, "The Golden Age of Rock n Roll," Kama Sutra Records.

Simon and Garfunkel, "Sounds of Silence," Columbia Records.

Magazine Articles

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"Adolescent Suicide," Time, (January 3, 1972), 57.

Astor, Gerald. "What's Really Wrong With Me?," McCalls, (June 1973), 52+.

Auden, W. H. "Doing Oneself In," The New York Review, (April 20, 1972), 3.

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Darcy-Berube, Francoise. "When Your Child Asks About Death," New Catholic World, (April 1973), 55-57.

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Hetherington, E. Mavis. "Girls Without Fathers," Psychology Today, (February 1973), 47+.

Kastenbaum, Robert. "The Kingdom Where Nobody Dies," Saturday Review, (December 23, 1972), 33-38.

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Smith, Vern E. "Tragedy at Beecher High," Ebony, (April 8, 1971), 154+.

"The Youthful Suicide," Newsweek, (February 15, 1971), 103.

Thimmesch, Nick. "The Abortion Culture," *Newsweek*, (July 9, 1973), 7.

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Weisman, Avery. "Death," *Psychology Today*, (November 1972), 77-86.

Uniques

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"I Want You," Cleveland: American Greeting Corp., 1972. (Poster)

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Sample copies of birth certificates, death certificate, and a will.

Slides of cemetaries, funeral homes, and churches.

Editor's Note: The Literature Workshop produced many other Jackdaws including ones on Adolescence, Science Fiction, and Heroism. Most of them, unfortunately were dittoed and could not be reproduced here. Those interested in these packets are urged to consult Mr. Jay Ludwig, who could supply the names of the Literature Workshop participants, or consult Appendix B.

To the Redskin in Us All: Or, How I Learned To Start Worrying and Love the Indian

by Robert Soule

I woke up one semester and found myself teaching a folklore class to a sizeable group of 10, 11, and 12 graders. The texts which had been ordered by my successor had in them all the good old American folktales. We talked about Rip Van Winkle, and Johnny Appleseed, and Paul Bunyan, all those golden oldies, but it seemed there was something missing. So we talked about the gold rush and the cowboys and then it hit me, "What about the Indians?"

Well what about the Indians? They were here before we got here, it was their land upon which Johnny Appleseed planted his trees, their land upon which Paul Bunyan cut down his trees. It was at their expense that alot of our folklore grew. So I thought "What about their folklore?"

I began to read, to search in the library, and I found some interesting things. It was at about that time that the energy crisis began to pound on my front door. The word was that there would be no gas and I had to drive 35 miles to work each day. My wife began to read me articles on the state of our nations water, as if I couldn't tell by looking. A television news program told of another dangerous inversion in Los Angeles and thats when it hit me.

We as a people were going to have to learn some things and learn them fast about our land, our resources and the way we must relate to them. It struck me that the Indians knew these things before it was critical and they stood in the way of progress which was too bad because it was fatal to them as a people. Now in an American sized irony we are going to have to learn some of the Indian's ways of being in order to survive on this planet. It seemed to be a pretty good reason to work out something on the folklore of the American Indian.

As it started out I planned to collect stories from different sources, from various books and places. In fact the good old books I spoke of earlier had several of the "good indian", Americanized stories in them, the tale of Sacajawea, Chief Joseph's story, which I considered fine but not exactly what I was looking for. I also had access to several Indian myths collected by Henry Rowe Schoolcraft which were very good. I heartily recommend anything written by him. Most of the books available in the library were regionalized but acceptible in a limited way.

To make a short story longer, I was in the bookstore one day when I noticed a flashy paperback book entitled American Indian Mythology written by Alice Marriott and Carol K. Rachlin, a Mentor Book from The New American Library. I read through it and decided it would make a very good book to teach from. I will tell you a little bit about it.

The authors are anthropologists who gathered the myths in hospital wards, beside country kitchen wood stoves, in the swamps while picking rushes to be plaited into mats, in their own living rooms, and at powwows. Each myth is preceded by a brief description of the culture out of which it originated in the belief that the myths could be more fully understood in the context of the society that produced them.

The book is divided into four sections; part 1-The World Beyond Ours, part 2-The World Around Us, part 3-The World We Live In Now. part 4-The World We Go To. part 1 has many stories that could be called creation stories. A good way to present some of this material would be to compare it to the biblical account of creation, of how the world was made. There are some very startling likenesses between Cheyenne and Christian beliefs. Other of the stories are concerned with the stars and what they mean. A comparison to the Greeks would be in order here and perhaps a good project could come out of a study of the constellations and what they mean.

Part 2 explains some of the natural occurences, for instance how corn came to be, how the Indians came to have horses and buffalo, and a particularly funny account of why the bear waddles when he walks. A Tewa Indian story concerns how the people came to the middle place which might be dealt with in terms of Tolkiens Middle Earth. Another way to treat some of the why stories would be to try to find out how the white man explained things he couldn't understand, or even how we each personally explain the unexplainable.

Part 3 is more real and historical in nature containing an Indian account of Custer's Last Stand which is considerably different from the stories we grew up with. There are also several stories dealing with the peyote rituals and religion. The rituals with their mind expanding drugs would most likely be very interesting to students in this age of psychedelia but I would advise caution for those of you in certain kinds of schools and communities. Religion ought to be a good topic under which to bring this section together.

Part 4 deals with death and the world beyond and has some interesting concepts in it, not the old "happy hunting grounds" stories either. A more personal treatment could be attempted here, perhaps as a springboard into a unit on death.

I have only triedto suggest some very general ways you might approach this book and give you some idea of what is contained within. There is a wealth of supplementary material available to use with this type of unit. I have myself constructed an extensive slide show dealing with Indian art and artifacts, much of which explains various myths. There aren't many photographs of Indians taken before 1915 but there are alot of famous paintings done in the early to middle 1800's which are good slide material. Less good slide material but excellent for photo reproduction for classroom use are some of the early photos taken of the famous chiefs of the late 1800's. Bury My Heart At Wounded Knee has a very fine collection of old photos as well as a very different account of the Indian Wars of the 1860 to 1890 period--read it. Another good source of early Indian photos is anything done by Edward S Curtis, he has done some remarkable works of art dealing with Indians around the turn of the century.

The Lansing Public Library has several very good films about Indians and a fair collection of Indian music--mainly the music that accompanies the various dances. One of the records contains detailed instructions on how do do each dance which might be a fun thing to do in class some time. I will include a list of those films and records available from the Lansing Public Library as well as a list of supplementary books.

Hollywood has done several films recently that deal with Indians in a more realistic manner. It is possible these might be rented by the teacher or department with money. One of the most notable of these is "Little Big Man" starring Dustin Hoffman who plays a real Indian. This film gives an account of Custers Last Stand which is very close to that found in American Indian Mythology. Another very good film is "A Man Called Horse" in which Richard Harris participates in the Sun Dance ceremony, a plains indian religious observance which was outlawed in the 1890's by the white man but which is now undergoing a rebirth in this year of Indian militancy. It would be very interesting to show one of these films in conjunction with one of the earlier Jeff Chandler Indian movies full of its stereotypes. In the theatres now is "The Man Who Loved Cat Dancing" which I haven't seen but how could it go wrong with Burt Reynolds starring in it?

I have indicated some ways a unit on the mythology of the American Indian may procede. I would like to leave you with this passage taken from Footnotes and Headlines by Sister Corita, it is written by William T. Joyner:

> The Bible employs the language of exaggeration, which is sometimes called mythology. If we are frightened by this suggestion it is partly because mythology has come to mean falsehood or "fairy tale language" in our time. That is an inadequate understanding of mythology and one that blocks us from an appreciation of this way of speaking in the Bible.
>
> A more accurate idea of mythology is found in the Encyclopedia Britanica: "myth, for primitive man, means a true story; it is not an idle tale, but a hard working active force." Nikos Kazantzakis in Report to Greco described myth as "the simple, composite expression of the most positive reality."

The reason for the use of myth in the Bible is that the truth about human existence is hard, perhaps impossible, to see and express in direct factual terms. No telescope or microscope can yet reveal such truth. So men have devised other ways, indirect ways, of speaking about the meaning of human life. Chief among them have been the laguages of myth and poetry. By these exaggerations of reality, men extended their view beyond what was factually observed. They took life as it appeared and recreated it "bigger than life" so that what was not obvious could be seen.

Although we live in a time when mythology seems to be a victim of the scientific spirit, it is actually a time when ancient myths (truths) are being actualized through scientific development. The invisible part of reality is being made visible in the laboratory and the observatory, and we are finding as a result not less but more mystery in the structure of the universe. The age of myths is not past. It may never be.

SOME GOOD BOOKS TO READ AND TAKE PICTURES FROM

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Brown, Dee, Bury My Heart at Wounded Knee

SOME FILMS AND RECORDS AVAILABLE AT THE LANSING PUBLIC LIBRARY

Tahtonka-show the importance of the buffalo to the culture of the Plains Indians and what happened when the white man killed all of them.

Paddle To The Sea-a small Indian boy in the Canadian woods above Lake Superior carves a canoe and puts it in the water-we watch it float down to the ocean. Very lyrical, excellent photography.

Loon's Necklace-the Indian legend of how the loon got his white neck feathers.

Hopi Kachinas-shows the methods used for making kachina dolls, the main Hopi handicraft

RECORDS****

Indian Music of the Canadian Plains. Ethnic Folkways FE4464. A3271

Dances of the American Indian. A3127

As Long As the Grass Shall Grow-Peter Lafarge Sings of the Indians. A3269

Crow Dogs Paradise-Songs of the Sioux. Electra EKS-74091. ST/A859

Healing Songs of the American Indian. Selected from the Smithsonian Densmore Collection, Archives of Folklore, Library of Congress. Ethnic Folkways Library FE4251. circa 1914. A3268.

Music of the Pawnees. Sung by Mark Evarts. Ethnic Folkways Library FE4334. A6

Music of the Sioux and the Navajo. Ethnic Folkways Library FE4401. A1060.

Songs and Dances of Great Lakes Indians. Ethnic Folkways Library. FE4003. A1062.

Wahonka-Ed Wahonk. Buddha Records SKS-6005. ST/A-1002

An interview with Dee Brown-Author of Bury My Heart At Wounded Knee. Vital History Cassettes-Encyclopedia Americana/CBS News Audio Resource Library. VH/CAS-20, Cassette #1 for July, 1971.

I have tried to indicate the record company and number where it was possible to do so. The last number is the library's shelving number.

"Helping Human Beings Be" - A Humanistic Reading Program

by Thomas Carstensen

My objectives in attempting to formulate this reading program are nonbehavioral. In today's mechanistic society concerned with mediocrity a very real need exists for happy, healthy human beings. Structured regimented attitudes, policies and assignments that treat everyone alike and like nobody are at fault. If we are concerned about the future we should show a concern for our kids. A first step in that direction would be to treat them like individuals with emotions, needs and limits.

Some Principles of Belief about Reading

The following five points sum up my feelings toward reading. These five points are of intrinsic value in forming the methods and direction of the reading program.

1. That reading is tied up with how a student feels about himself. If he is self-aware,conscious and has a positive self attitude this will be relfected in his reading ability. Likewise there are many factors,very often negative,which affect a student's reading. There are physical factors such as vision,emotional factors and social development,his background and environmental factors and his interest and motivation. These factors cannot be ignored. The good teacher must discover and examine these factors to develop strategies which take their presence into account and use them advantageously. Very often teachers forget that not everyone comes from an educational background similar to their own. An enthusiasm for books and reading may not be a part of a child's environment.

2. That for a reading program to be successful the students must experiemce individual success. That for students to gain enthusiasm to read,be it for pleasure,information or self-awareness,they must first experience success in their reading. This calls for abundant and diversified supplies of all kinds of reading material. A basic requirement is that the reading assignments be so designed and structured that every student, no matter what ability we say he has, is successful in his reading.

3. That the students must have a previous experience or awareness of the reading material. The reading material must be related to something the students have attained in the past. The students must be able to integrate this material into their life and experience. For situations totally new for the student this means discussion must preceed the reading. In this regard role playing and improvisation can interest as well as inform students about the situation they will be contacting in their reading.

4. Students learn to read and enjoy reading through many activities. Talk is certainly an essential one. There must be alot of time devoted to exchanging experiences. Students must be given time both in small groups and in the larger classroom situation to interact and to test their readings, to form hypothesis, to reject values and ideas and to formulate new ones. Activities such as the ones listed in this paper are necessary and important. Talking and observing certainly broaden a child's environment, but there should be lots of time devoted to reading. The classroom should provide the students with the opportunity and the time to read.

5. Lastly the role that writing plays in a reading program. I do not argue the fact that writing is an important skill for a student to attain. However by combining reading and writing teachers often burden a student by having him work in two different skill areas at the same time. For the reader who is having difficulty, his problems are compounded by requiring him to write. For poor readers it is better to keep their writing occasional and simple. It is probably better to ask for no more than a few sentences about the plot or the students feelings about the material. Once the student has gained a level of success and has developed self-confidence to a degree, then he will probably desire to express his own opinions and ideas in print.

The Teacher and the Material

The requirements of a reading program of this type is especially demanding on the teacher. He or she must step down from the podium and permit something other than the material and the "proper" interpetation of the material to be the center of attraction. Any material or subject is worthless and meaningless without sensitive, feeling, thoughtful human beings to use it. However this does not mean that the teacher withdraws and turns the students loose to "do their own thing". It is vitally important that the teacher assume an active role as organizer, guide, advisor, editor,commentator and participant.

Any reading program, developmental,individualized or humanistic, must begin where the student is. This places a demand on the teacher to know each of his student's reading habits and abilities. Some of this information can be gathered through interviews and discussions with the students, by speaking with their previous teachers and by checking their records. This last method has some very obvious defects and should be used only for a general guide or for additional information.

Students with serious reading problems or those students who have problems that the teacher is unable to isolate or recognize should be given the "Reading Miscue Inventory". From this analysis of the student's reading the teacher is able to see those strategies the reader is using effectively as well as those aspects of reading in which he is having difficulty. The teacher is then able to plan a program of reading strategies and exercises which use the reader's strengths and concentrate on particular aspects of his disabilities. It should be noted that the reader's difficulties are not concentrated in some abstract or isolated situation, but are integrated into his reading material. This provides him with the additional advantage of using those strategies he has already developed.

The materials that the student selects, he is ultimately the judge of what he wishes to read, must seem natural to him. An artifical language such as phonetics or the I.T.A. will not do him much good. It will be similar to having him learn and use a second language while his first is not used to it's best advantage. For the reader with difficulties the material must be highly predictable. The reader must be able to easily move ahead in his reading and use those strategies which he has to their best advantage. Styles which use complex structures and unusual or abstract usage should be avoided. The material must be meaningful to the reader. It must involve a subject that the reader can readily grasp or one that he has previously experienced. Only then can he assimilate the information and draw meaning from it into his own experience.[1]

Activities

Some students will be working on specific goals that they feel are necessary for survival in society. Perhaps they will be working on reading newspapers or application forms such as insurance, magazine subscriptions or drivers license tests. Not only will some students need to learn to fill out such forms, but also how to read and understand things such as tax withholding, credit and interest rates. Students will need help in using periodicals, maps and understanding directions. Students who suceed will desire to learn more and will hopefully turn to reading voluntarily as an informative and pleasurable activity. Not all students will need or desire to know these things and many may have already grasped them.

Students need to engage in activities with their reading. There are various projects which lead students into reading and certain projects which evolve from their reading. These activities give students the chance to share the knowledge and information they have gained. It arouses the interest of other students in learning and by doing so permits the students to share and discover similar and different attitudes and feelings. The students are then able to expand upon what they have learned, to draw larger concepts into their learning and to expand their knowledge and their world. The following list of activities is not presented in any specific order. I have grouped them into activities which lead into reading and those which could be the result of having read a particular selection. All should be modified or exacted to best fit the individual's need.

Pre-reading activities-those which lead to further reading:

1. Round table discussions- Students could group together according to interests in a particular topic. After a discussion some may wish to read more in depth in the subject or to refute certain points made by others.

2. Panel discussions- These would be more formalized than the round table discussions. The students would chose a topic that they were interested in but knew little about. They would have to read and research the topic in more detail and would present the material in a formal situation.

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[1] Kenneth S. Goodman "The Reading Process: Theory and Practice" Language and Learning to Read, 1972, P.155.

3. Role playing and improvisation- These could be used as pre-reading activities to engage the students in the conflict or the problem and then to examine readings for solutions. For example, after a given situation in which the students role play a conflict the teacher might suggest reading a selection just to see what one person did when faced with this situation.

4. Models and hobbies- Discovering your students interests you very often find there is more that they would like to know about their hobbies but they haven't had the opportunity or can't locate sources. The same goes with students who enjoy working with their hands. There are many similar projects that they desire to engage in had they the necessary information and details.

5. Experiments- Students enjoy trying things and discovering why and how things work. Teachers will find student's interests range from how a motorcycle works to why a conventional missile is impractical for space exploration.

6. Arrangement of a book table or exhibit- Very often students will become interested in books from their covers or from the situation which they are presented. Give students the opportunity to handle and arrange books. Sometimes the physical contact without the obligation or necessity to read is all the impetus or stimulation a student needs.

7. Bulletin boards on topics or subjects- Like the book exhibits once a student is engaged in doing something he becomes interested in the nature and subject matter of that thing and very often will pursue it in more depth.

8. Bibliographies and book lists- If a student has an interest but perhaps has not done any reading he may get involved in the reading by doing book lists on the topic. This also gives you as a teacher additional sources for students with similar interests.

These activities should not be thought of as only pre-reading projects. Nor should they be assignments that the student is forced to do.

Reading activities-projects to accompany reading or as a follow up to further extend the material.

1. Create book covers or posters about selections, characters or scenes in the reading- An exercise such as this allows the student to put his own conceptions and interpetations in concrete form.

2. Filmstrip or a report in a series of pictures illustrating stories- Students could use water colors or draw pictures, photographs that they have taken or pictures cut from magazines. This gives the students the opportunity to structure the events, to internalize details and to express them visually.

3. Single picture or collage- This would create a necessity on the part of the reader to evaluate and edit the details of a selection. He would have to select those details which he feels are vital and necessary and deleat those he considers minor. This creates a synthesing process within the student in that the arrangement demands though and selection on his part.

4. Oral productions:
   A. Assume you are the author giving an interview on the book you have written.
   B. Give a short talk on your feelings about the book.
   C. Conduct an interview with several people who have read the book.
   D. Role play-Pretend that you are the main character-describe your feelings or reactions. Tell why you did the things you did.
   E. Read your favorite passage aloud.

5. Written productions:
   A. Write a review of the story.
   B. Write the information for the cover and flaps of a book jacket.
   C. Write a short play based on a story or essay (act it out).
   D. Write a poem or play based on an incident from the story.
   F. Make word puzzles or games using vocabulary words from the story.

There are many more ideas for written and oral projects students will come up with given the chance to express their experiences.

6. Design or create charts, models or maps illustrating ideas in a selection- The student may wish to create a map of the setting for a particular story. Perhaps he may wish to illustrate different types of items by designs or diagrams.

7. Make a scrapbook based on the reading- The student might make a collection of items or objects that he associates with a certain character.

8. Students could illustrate an aspect of the story or a character in the story- Students could create a work of art in any form that conveys a similar mood or emotion as a selection that they have read.

9. Make a mobile- Mobiles like collages require the student to think about the subject and to accept and reject certain ideas and concepts. Mobiles have the added dimension that relationships can be more easily shown and they have the advantage of motion.

10. A book of cartoons or comic strips based on the story- This could be done in satire or parody. Perhaps the student would wish to reduce a difficult work to a plot or theme that is more easily understood.

11. Build a scene or an object on model scale- I remember one civil war enthusiast who built scale models of battlefields and then would demonstrate the various troop movements and engagements.

12. Students could make a collection of objects or devices used in a story- Perhaps a collection of clues that lead to the solution of a mystery.

13. Make a movie or slide production based on a story.

Very little mention has been made to this point about the use of media. It is my feeling that a reading program such as this should provide every opportunity to use pictures, music, recordings, films, posters, video-tapes, television and tape recorders in student's projects and in conjunction with reading.

In many of these activities and projects the students must see examples that were done by other students and the teacher. An integral aspect of the program is the sharing of emotions and experiences.

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2. Remsen, Ann T., "Building Interest in Reading", Libraries and Children's Literature, Hofstra University, New York, 1967.
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(This book concentrates only on one skill-that of reading quickly or skimming. It is not a book that will aid you with a class of reading problems. It is an individual program that you or a special student might use to improve reading speed. It should be noted that like "Evelyn Wood" the material selected has a great deal to do with one's ability to read it quickly.)

Bloomfield, Leonard, and Clarence Barnhart, Let's Read: A Linguistic Approach, Wayne State University Press, Detroit, 1962.
(Bloomfield's system is based on sound which he claims is important in reading. He groups words according to their sound graphic similarity but many words are without definition or meaning.)

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(Written in clear concise language, this book explains what individualized reading is and how it can be utilized on the elementary level in the second and fourth grades. It gives both sides of the question and examines the results. A valuable guide for the detailed methods that it gives and the activities suggested.)

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(Excellent-alot of good ideas that teachers can use. The two Goodman articles form the central thesis with other authors dealing with theoretical and practical applications. It contains a bibliography after each section with annotated further readings on related topics.)

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(Primarily concerns the remedial reader or the one with serious learning disabilities. Chapter eleven discusses severe learning disorders. There are separate chapters on understanding phonics, word recognition, comprehension and content areas, vocabulary building and study skills. The book also contains a large glossary of psychological and physical terminology related to reading.)

Levin, Harry, and Joanna P. Williams, Basic Studies on Reading, Basic Books Inc., 1970.
(A collection of essays by linguists,psychologists and educators concerning studies and research on the process of reading. This is not a book which gives reading methods or strategies. It deals with a deep intricate process called reading which we know very little about. Chomsky in "Phonology and Reading" concludes that there is little that linguistics has to offer the reading teacher.)

Reeves, Ruth, The Teaching of Reading In Our Schools, N.C.T.E., 1966.
(A rather general publication designed for parents to give them an overall view of reading, it's place in the curriculum and the various methods by which it's taught.)

Roswell, Florence, and Gladys Natchez, Reading Disability: Diagnosis and Treatment, Basic Books Inc., New York, 1964.
(Very valuable and informative. Excellent chapters on the causes of reading disability and the psychologist's approach to diagnosis. Useful for the bibliographies and suggestions for further readings. It has a very helpful appendix on selected books by grade level and games, devices and workbooks.)

Shepherd, David L., editor, Libraries and Children's Literature in the School Reading Program, Hofstra University, Hempstead, New York, 1967.
(Gives a side of reading that we as teachers often overlook. The library should be more involved in the reading program. It's function is more than just that of a big book room. This book gives clues on how to integrate the library into the reading program and how the teacher and librarian can work in cooperation to develop people who desire to read.)

Smith, Helen K., editor, Meeting Individual Needs in Reading, International Reading Association, 1971.
(A collection of fifteen essays divided into two parts. The first part deals with using individual differences, how to organize the classroom and different methods of instruction. The second part concerns particular programs utilizing specific groups. It discusses programs for the nongifted, the gifted, the retarded, the nonacademic, the Mexican-American and the Afro-American students.)

Strang, Ruth, and Others, The Improvement of Reading. Third Edition, McGraw Hill Book Company, 1961.
(A textbook attempting to cover the entire area of reading. It contains chapters on improving reading in other content fields such as Mathematics, Science and Social Science. It contains an appendix on films in the reading program.)

Umans, Shelley, Designs for Reading Programs. Teachers College, Columbia University, 1964.
(A very clear understandable guide to different types of reading programs. She examines the problems and the advantages of the various programs. Although I question the sequential learning of skills as she develops them, I feel the book contains valuable information. Detailed bibliographies follow each section.)

Witty, Paul A., and Others, The Teaching of Reading- A Developmental Process. D.C. Heath and Company, Boston, 1966.
(A general text which traces reading from early language development through primary, intermediate, high school to adulthood. There are separate chapters on remedial reading, the slow learning pupil, the gifted child and the role of the teacher.)

A Seventh Grade Reading Class: Methods and Materials

by Sharon M. Conn

At the onset of the summer English workshop I had already decided that my project (for most surely there would be a project) would definitely be a practical tool I could use in my teaching classroom. For it seems there is never enough preparation time needed to gather materials, sort through them, take from them what you want and can use, and organize them in some reasonable fashion.

Since I learned on my last day of school (I am luckier than some) that my 1973-74 assignment would include a seventh grade reading class ----a new assignment for me, I was excited when I recalled I had requested the reading workshop as my number one choice and somehow had been put into that slot.

Therefore not as a matter of choice necessarily but more one of practicality and usefulness, this paper and project will deal with ideas for my newly assigned reading class so that this fall I will be prepared with some sort of format and materials that can be used effectively. Frankly some of this is idealistic since my school has spent this year's budget.

This paper, I'm sure, will be more general than I would like it to be, but at this point it would be rather difficult to meet the needs of the disabled readers without first diagnosing their individual difficulties. For my own benefit I'll try to provide in as much detail as possible the course objectives, my proposed structure of the class, possible materials and sources I have found and selected to use, and some means of student and teacher evaluation. I am also going to discuss some specific and practical suggestions for reading improvement in vocabulary, comprehension, and study skills, my main areas of focus.

Along with my paper I am including dittoed sheets of word games, word mysteries, comprehension exercises, study skill sheets, plays, and short stories that have been taken from workbooks and paperbacks I have found this summer on a level appropriate for my students. I am also including evaluation forms such as an initial student reading inventory, a reading progress chart, a student's reading autobiography, and an individualized student record report for teacher use.

As I have stated, this is my first experience with a remedial reading class, so I feel that the first term will be an experiment and I will continue to use the ideas and methods I find helpful, throw out some and always be looking for other materials and methods. I also feel that a formal and informal testing of these seventh graders will reveal weaknesses and difficulties where I can then concentrate and drill on particular skills in small homogeneous groups.

It is my understanding that the group of 18 or 19 seventh grade students in the reading class have been placed there because of low reading scores on an achievement test given in the 6th grade and by teacher referral. However, these students will be tested again by the school's remedial reading teacher with a formal test that will more specifically diagnose their reading abilities and difficulties. These scores I am sure will be recorded for posterity. For my use, however, I will record the date and the test score on an individual record sheet and use it only as a guideline for classroom work. In the past many students have tested around the fourth grade reading level, with some above and some below. Those that test below fourth grade level will visit the reading center twice weekly for individual help. I see it as being my job to reinforce those same instructional skills as much as possible.

My reading class is only a 12 week class which is prohibitative for long range goals, and since I am not a qualified reading teacher working with individual students, my approach is going to be somewhere between a developmental reading class and a remedial class. In my mind the course will be designed to improve reading and also be a motivational course in which there will be many and vared materials for reading experience that are high interest and low readability. For these are junior high students in particular, many who dislike reading, have never found pleasure in reading, do not recognize it's importance and thus are not motivated to improve. These kids need fun and exciting games and books of intrinsic interest to demonstrate reading can be both enjoybable and useful.

For this approach my four major objectives will be:

1. to increase vocabulary
2. to increase comprehension
3. to develop study skills
4. to provide experience in reading suitable and varied materials

With these objectives in mind, the scope of the 12 week reading course will be:

1. class instruction in the reading skills needed by all
2. small group instruction for those who have similar difficulties
3. conferences with individuals

4. encouragement in free reading

5. a study of how the students read, what they read, and why they read

6. coordination with other teachers' class assignments in various subjects for practice material

To meet the individual differences of my students, the one word I want to keep in mind is flexibility in the learning enviornment. Hopefully my class will be a modification of the traditional classroom with emphasis on a reduction in the amount of single text recitation and an increased amount of time for guided study and individual conferences. By doing this, I feel this approach will make possible more time for me to diagnose students' needs which I also see as an important problem in organizing instruction. Being realistic, I realize that poor readers and disipline problems go hand in hand, but attitude was considered in placing students in this class, so hopefully many disipline problems will have been eliminated. This of course would free me to give more individual help to my students which is so necessary for this class.

First of all before dealing with materials and books for my class let me prefaceby stating that in the past there has been no standard text book or workbook used so I have had to select my own materials this summer from the sample copies that I have managed to receive from publishers. Nor do I have available money with which to purchase vast quantities of texts, workbooks, paperbacks, and other aids. Quite frankly then many of my materials will be lifted from sample copies I have acquired along with ideas of my own and from reading.

I plan to present at least one study skill a week to the class as a whole. In fact this will probably be my core for classroom work. For a starting point I have selected Countdown a workbook from the Scope-Skills series, a Scholastic publication. I Will use these as a tree from which to branch off in more detail with actual reading material. The following are the study skills I plan to cover:

1. Reading Directions

2. Reading a Table of Contents

3. Reading an Index

4. Guessing Before Reading

5. Skimming

6. Recognizing Important Ideas

7. The Topic Sentence
8. Grouping and Organizing
9. Reading for Purpose
10. SQ3R

I have included three of these skills in my notebook, "Reading and Giving Directions", "Guessing Before Reading," and "Grouping and Organizing."

Another Scope-Skills series book I am using parts of is Word Puzzles and Mysteries. I see these games as fun and useful at the same time. Students will be more interested in doing games and mysteries than separate vocabulary words. Vocabulary lessons will be both planned and incidental as parts of a larger unit or lesson. In connection with word meanings I am also going to use Basic Reading Skills, a workbook with many lessons in context clues some of which I have included with this project.

Comprehension skills will be stressed even more so than vocabulary. Particular skills I will deal with are phrase meanings, paragraph meaning, main ideas, relationships, relevant facts, and inferences. Again I have taken exercises from Basic Reading Skills and have copied stories from the Crossroads series with accompanying exercises. The two stories I have included are "The Magic Paw" and "The Ransom of Red Chief" both adapted for poorer readers, but both high interest stories. I plan on taking many more stories such as these from various books. I have also included several plays which the students really like for oral reading practice and comprehension. These are from Plays for Laughs for below average readers.

Ideally I would like to devote one day a week to the newspaper or, possibly if I can subscribe to it, Know Your World, which is a five page publication filled with a variety of information and current news designed for below average reading students. Without a doubt most of my students are not acquainted with a newspaper and I can see activities stemming from it. For example pantomine of headlines or role playing of people in the news. A writing assignment might be to have students compose headlines for titleless articles or by using only a headline have them make up questions that they would expect to be answered in the article.

For two days a week I want to have free reading days when students can choose their own reading materials from hopefully an abundance. In order to provide interesting and suitable materials I have requested magazines with subjects like sports, teenagers, motorcycles, and also comics from a local newscenter; I have written many letters requesting sample books, some of which I have received: the Crossroads series, and the Conflicts and Directions series from Ginn. As I mentioned before, the room also has about 12 copies of Open Highways-7, an anthology. I have collected copies of Read magazine for two years to have on the reading table.

What I would like to have is a reading lab. I have written to Ludington News whom I have been told do set up classroom labs if the school is in their district. As of this time I have had no reply. I am quite sure however, that a Scholastic Kit entitled Action, a program for junior high students reading at fourth grade level or below, will be put in my classroom. The salesman has told me it would be there for 30 days after which possibly, if found to be valuable, the school might be convinced to purchase. This kit includes 12 short plays, 40 short stories, and a free reading anthology. It also contains skill sheets, posters and a record.

I also plan to make use of the school librarian and the reading teachers who gladly come into the room with arm loads of books prepared to "sell" them. I'd like to utilize the library in my plans for some days so that the students can have the experience of selecting their own reading materials.

For evaluation and self appraisal purposes a reading inventory will be given at the beginning of class which will indicate interests, experiences, and ideas of the students. This will be issued again at the end of the term and the student will be allowed to compare the two. I am also going to hand out a reading autobiograpny sheet on which the student will be asked to record the books or stories he reads, the date, and his reaction to each. A copy of each of these is included with the paper.

During individual student conferences I will encourage the student to take the responsibility of suggesting the kinds of practice and instruction that seem most valuable to him and the kind of books or stories that he would like to read. I would like to try the Gilmore Oral Reading Test about every two weeks with each student so I can measure comprehension, speed and accuracy . Using a chart such as the one with this paper, the student can record his progress as an incentive to improve.

Another informal testing tool I have discovered comes in the Teachers Guide of the Reading Success Series published by Xerox. This is a 6 book program on 6 reading levels. The informal oral diagnostic reading test that accompanies it is based on Bloomfield and Hall's advice about nonsense syllables. It contains six groups of phonetically regular nonsense words. The 100 test items require decoding skills necessary for independent word recognition. For example in the first group are the nonsense syllables fet, lim, seg, retting, tiffing, and hik which test short e, short i, and ing ending. Here again this reading test would serve only as a guide in identifying approximate starting level and can only be tried to find if it would be useful.

In the course of my reading and workshop class I have come across some specific ideas that I have altered or expanded for use in my classroom. The following are some of the ideas I would like to use:

1. Collage
   each student will make a "Who Am I?" collage, using magazines, clippings, slogans, etc. to identify themselves(interests, experiences, hobbies, pets) These could be used by the teacher to learn about interests of the students for selecting books; also for group discussion, explaining the collage or matching students with collages; bulletin boards.

2. Reading experience booklets
   each student will tell a story or experience which will be written down and handed back. After student reads his story, it will be bound into a booklet with the other students' stories for class reading material.

3. Books of travel
   each student will decide on a place he'd like to visit and write travel agencies to obtain pictures and information. It will also involve finding information from other magazines and books. These could be compiled into a booklet or students might write travel diaries.

4. A Class newspaper
   each student will write an article, a riddle, poem or other for a class newspaper. It seems these students' names never appear in the school newspaper so this is a way to raise self esteem. Project means learning interviewing, writing and reading.

5. Vocabulary
   each student brings to class a word they think the class should know. It is put on the board and discussed by recall of experience by all.

6. Vocabulary
   words can be illustrated by pantomine, riddles, and pictures. Each student could illustrate a word for a dictionary of local lingo. It would mean selecting the words, deciding on the word meaning and illustrating it.

I know that I will be working with disabled readers who probably feel insecure and defeated. Therefore it is my job to find materials for them that let them experience success from the start and ones that they will like at the same time. This project has been most valuable to me in that I have explored possible sources of materials and methods suitable in level of difficulty, suitable in type, and appropriate in level of interest and format. Lastly I have learned the materials must be abundant.

MY READING AUTOBIOGRAPHY

Name ____________________

Date	Author	Title	Where I got it	Why I read it	How I liked it

TEACHER RECORD

name____

parent____

address____

birth date______ ______ age______________ grade________

academic prgoress

last year's reading and/or English grade_________________

attendence record

health

standardized tests

name of test	date given	score by:
		grade level______
		percentile______

reason for referral

anecdotal reports or comments of former teachers (attach)

date of report____

MY READING PROGRESS

Name______________________________

GRADE LEVEL
7.5
7
6.5
6
5.5
5
4.5
4
3.5
3
2.5
2
1.5
DATE

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Understanding Poetry Comprehension: Some Suspicions Confirmed

by Bonita MacFarland

The Reading Miscue Inventory (RMI), developed as a diagnostic tool by Yetta M. Goodman and Carolyn L. Burke, when used as a research instrument in a small experiment, led to conclusions which tended to confirm some of the conjectures upon which procedures used in teaching poetry are based.

College-bound students who had completed the ninth grade were tape recorded reading poems. Their readings were then analyzed using the RMI. Half of the students were placed in Group A, and half were placed in Group B. Students in Group A had received an "A" as a mark in ninth grade English; they were judged by their instructor as being very good readers; and they had demonstrated an above average ability to comprehend works of poetry. Group B students had received grades that averaged a "C-"; they were judged as being less proficient readers than those in Group A; and they had demonstrated less ability in poetry comprehension. A purpose of the experiment was to determine what the Group A readers were doing that the others were not, or how they were able to comprehend poetry to an extent that the Group B readers were not.

The six poems used were divided into two categories. Reading One consisted of "Mother to Son" by Langston Hughes, "Bijou" by Vern Rutsala, and the excerpt of forty lines (II, ii, 187-227) from Shakespeare's Antony and Cleopatra in which Enobarbus describes Cleopatra's journey upon the river of Cydnus as she came to meet Antony for the first time.

Reading Two consisted of "Easter-Wings" by George Herbert, "Thy Fingers Make Early Flowers" by e. e. cummings, and Yeats's "The Second Coming." It was intended that the selections in Reading Two were more difficult than those in the first reading.

The students were directed to read each poem aloud as many times as necessary in order for them to be able to understand the poem as fully as possible. Then, without looking at the poem again, they were to explain everything they understood about the poem. This explanation was called the Retelling Score and was expressed in a percentage, with 100% representing total comprehension.

Using the RMI with prose, the instructor expects to find that the Retelling Score will closely approximate the No Loss percentage on the Comprehension Pattern of the Reader Profile. It is common to find that the No Loss percentage and the Retelling Score differ by fewer than ten percentage points.

In other words, the comprehending score (the No Loss percentage) corresponds with the comprehension score (the Retelling Score). In this way it is possible to see how the reader is processing the written symbols on the page and is arriving at the meaning of the passage. In this manner the sounds a reader of prose makes as he reads the words can indicate the degree to which he grasps the sense of the selection.

The current experiment indicated that the sounds a reader of poetry makes as he reads the words of the poem do not necessarily indicate the degree to which he comprehends the poem. A proficient oral performance and a high comprehending score do not automatically indicate a high degree of understanding and a high comprehension score. This is especially true in connection with more difficult poems.

The following scores were representative of those obtained during Reading One. One of the Group A readers achieved a comprehending score of 56% (No Loss) and a comprehension score of 53% (Retelling Score); another scored 64% No Loss and 70% Retelling. Similarly, one of the Group B readers achieved a comprehending score of 34% and a comprehension score of 31%; another scored 40% No Loss and 33% Retelling.

However, in Reading Two, large discrepancies between the two scores were the rule. For example, a Group A reader produced a 61% No Loss with a 28% Retelling Score, and a Group B reader had a comprehending score of 67% with a comprehension score of only 5%. This student read the words quite well, but he understood almost nothing of what he read. His handling of the written symbols and his production of the appropriate sounds were fairly accurate even though he grasped almost no meaning.

Because such a discrepancy between the comprehending and the comprehension scores does not ordinarily occur in RMI work with prose, it seems possible that the greater redundancy of prose helps to insure that a high correlation between the two scores will exist. The more compact a piece of writing is, the more necessary it becomes to have a very high comprehending score in order to insure a high degree of comprehension. In order to understand a "more difficult" poem, one which says a great deal in a few words, almost totally accurate processing of the surface structure is essential if the deep structure is to be penetrated.

Typical classroom procedures of encouraging the student to read an assigned poem more than once and of limiting a poetry assignment in length so that he has the time to do so seem wise. Students in the experiment who read the poem several times before attempting to explain it had scores consistently higher than those who read it only once or twice.

When the RMI is used with prose, if the Retelling Score and the No Loss pattern are both high, the RMI Reader Profile will also usually show high Sound/Graphic Relationships and high Grammatical Relationships. For example, a reader with a high Retelling Score and No Loss pattern is more likely to read another adverb like harmlessly for the word harmoniously, than he is to read a verb like kidnapped for harmoniously, because in addition to being the same part of speech, harmlessly both looks and sounds like harmoniously. This typical pattern was preserved in this poetry experiment with the Group A readers generally scoring higher in all categories than the Group B readers.

In teaching poetry an emphasis on an exact understanding of the poem's vocabulary appears justified because each word or phrase is so important to the poem's total meaning. In a prose selection, failure to know the definition of a noun used only once may result in little loss of comprehension. If the term is a significant one, the author often supplies a synonym for it, or abundant context clues may convey the meaning even if the word itself remains undefined. But in a poem this is often not the case.

Students who read the word gyre in the first two lines from "The Second Coming" which go, "Turning and turning in the widening gyre/The falcon cannot hear the falconer" as either gear or jeer lost much of the poem's meaning even though either substitution is a relatively "good miscue." (Both gear and jeer either sound like or look like the correct word. Both are nouns and each fits the syntax of the sentence.)

Teachers seem to be behaving sensibly when they select poems for study which are relevant to the students' experience or when they supply additional information when a poem does not fit the students' cognitive background. All of the students read Herbert's "Easter-Wings" with relative ease. But only those who were familiar with the religious concepts of original sin and the redemptive significance of Christ's resurrection could begin to comprehend the ideas the poem expresses. With no knowledge of these concepts they could only conjecture that the speaker was complaining of his ill health as he told "how he had a hard life," or that the main idea of the poem was "something about being able to fly."

This experiment indicated that a person's ability to comprehend a poem does depend upon his ability to move with great accuracy from the words printed on the page to the meanings attached to the words individually and collectively. This much both groups could do, although Group A readers were more effective at it than were Group B readers as the comprehending scores revealed.

Next, these arrangements of words and the first superficial level of meaning they convey must suggest to the reader associations with additional objects and ideas with which he is already familiar. Here, some readers begin to falter. They fail to make these associations, either because they do not even try, or because they are not familiar with enough additional concepts.

Finally, the reader must perceive what relationships the poet is suggesting pertain among these additional objects and ideas. The extent to which he apprehends the suggested relationships determines his comprehension of the poem. His comprehension depends upon his comprehending, but comprehending does not guarantee comprehension.

In addition, the results of the experiment also indicated, as mentioned above, that many practices teachers traditionally employ in teaching poetry do seem designed to promote comprehension. These practices include making poetry assignments short in length, encouraging several readings of each poem, insisting on a mastery of the poem's vocabulary, and ensuring that the poem connects with concepts the student already possesses.

L113

Preparation and Analysis of Reading Miscue Inventory (RMI) Greatly Expedited by New Computer Routine

by Christopher S. Walczak

The Reading Miscue Inventory (RMI), as developed by Yetta M. Goodman and Carolyn L. Burke has proved to be a most effective device for measuring both skills and for learning about the reading and language acquisition process. It is not the purpose of this essay to explain the RMI or the procedures for its use; it assumes that the reader is familiar with the methodology of administration and the traditional method of coding the data and mechanically drawing the profiles. (Readers unfamiliar with the RMI should read *Reading Miscue Inventory Manual: Procedure for Diagnosis and Evaluation*, by Yetta M. Goodman and Carolyn L. Burke, The MacMillan Company, 1972, before reading further.)

The computer routine that I developed during the workshop successfully alleviates the tedium of analysing the RMI data once it has been coded, thus freeing the teacher of the chore of running totals, determining percents, and drawing the graphs by hand. Hopefully then, the RMI could be used with larger number of students, students could more easily give RMI's to each other because of the new simpler coding forms, and the door is now open to greater research on the RMI, especially correlation studies, because the mass storage and easy retrieval of RMI's has been realized.

Those familiar with the RMI know that after the miscues are noted during the student's reading of a selection, they are then recorded on an eleven section coding sheet. After column totals are run and certain patterns evaluated, the data is then mapped onto a Profile Sheet, in the form of bar graphs. Much of this work is now done by the computer.

MAJOR FEATURES

1) Elimination of the need on the part of the teacher to run column totals and determine percentages.

2) Elimination of the need to draw the Profile or plot the graphs.

3) New, and greatly simplified basic RMI coding forms.

IT SHOULD BE NOTED THAT IT IS STILL NECESSARY FOR THE TEACHER TO DETERMINE THE ENTRIES FOR COLUMNS 1 THROUGH 9 OF THE CODING FORM.

In addition, the program checks for faulty data, inacceptable symbols, duplicate entries, illegal patterns, and prints appropriate messages when these fault conditions occur. Faulty data is then bypassed. The number data error messages printed indicates the degree of reliability of the resulting graphs. This data checking feature was incorporated as a result of the increasing use of the RMI, particularly between one student and another. The program also acknowledges completely acceptable data.

Space limitations of this volume prohibit an exhibition of the computer drawn profile, but a sample can be procured from the author (see address at the the end). The printout is quite readable and clearly labeled; printout format closely approximates the existing Profile in format. Samples of the two new coding sheets have been included.

DETAILS OF THE PROGRAM; ACCESS TO IT

The program itself is written in ControllData Corporation FORTRAN Extended, Version 3.0. Those with computer know-how or computer access can procure a copy of the actual program from the author on IBM 407 printout. The routine consists of a mainprogram and two subroutines; large memory is needed for compilation, but short memory for actual executions. The current version runs on the Michigan State University CDC 6500 Computer System using card input; modifications of the FORTRAN code would be necessary if the program is to be run on another machine, but as CDC FORTRAN Extended is compatible with USASI FORTRAN in most respects, the necessary conversion would not be extensive.

Those with access to the MSU Computer Laboratory can procure from the author a binary deck version of the program, thus the program could be used by anyone willing to punch their own data, assuming that they have arranged for PNC authorization, and billing with the Computer Lab Main Office.

The punching of the data is not difficult; a description of the deck set-up follows.

DATA CARD DECK STRUCTURE

The program accepts the RMI data in two ways. OLDFORM derives directly from the original RMI Coding Sheet. NEWFORM eliminates the need for seperate Y, P, and N columns under Graphic Similarity, Sound Similarity, and Grammatical Function.

Deck Set-Up Under OLDFORM

Step 1 (first card)

Punch OLDFORM in cols. 1-7.
If composite profile is desired at the end of the run, punch YES in cols. 10-12.

Deck Set-Up for OLDFORM (continued)

Then for each student:

A) **name card**

Col.	Punch the following
1-30	Students name (maximum of 30 characters, including blanks.
43-45	Retelling score (Example 28 should be punched as 028.)
50-70	Name of students school (Maximum of 20 characters and blanks.)
71-80	School's identification number (leave blank if none. (must be all digits if used.)

B) **story title card**

Col.	Punch the following
1-30	The title of the selection read by the student. (maximum of 30 characters, including blanks.)

C) **miscue cards** (one for each miscue recorded on sheet.)

Col.	Punch the following
1-9	Miscue number (leave trailing blanks if less than nine characters; dash may be used.)
10	Y if dialect, else leave blank.
15	Y if intonation, else leave blank.
20	Y if high graphic similarity, else blank.
25	P if partial graphic similarity, else blank.
	continue across coding sheet
80	Punch symbol for meaning change. (Y,P, or N)

If using NEWFORM, the format of the name and story title cards is the same as OLDFORM. Only the miscue cards are different:

C) miscue cards for NEWFORM (one for each miscue)

Col.	Punch the following
1-9	Miscue number, if less than 9 chracters leave trailing blanks; dash may be used.
10	Y, if dialect, else blank.
15	Y if intonation, else blank.
20	Punch symbol for graphic similarity (Y,P, or N, or blank)
25	Punch symbol for sound similarity (Y,P, N, or blank)
'	continue across the coding sheet
50	Punch symbol for meaning change, (Y,P, or N)

If using NEWFORM, the first card of the deck must have NEWFORM punched in col. 1-7. If composite profile graphs are desired, punch YES in cols. 10-12.

Step 2 (See Fig. 3)

Assemble Deck - place first student's data (name card, story title card, and miscue cards, directly behind the OLDFORM (or NEWFORM card). Them put a blank card, then the next student's data, then a blank card, and so on until the last student's data is in place. After the last student, do not use a blank card, but punch ENDOFDATA in cols. 1-7 in a card and put this as the last card in the data deck. Follow that with whatever your system defines as an end-of-deck marking card (MSU System: 6-7-8-9 End of File.)

On the new RMI Coding Sheets, the proper punch positions are indicated by small numbers in parenthesis at the top of the columns.

Those familiar with keypunching will readily see that a drum placed in the keypunch will greatly facilitate the punching of the miscue cards, as the cards will be automatically positioned in the punching positions consecutively and the keyboard preset to alpha. Those unfamiliar with keypunch drums should enquire about them at the place where they punch their cards. (Leave 1-9 blank on the drum, a one character alpha field in colums which are multiples of five and ten, and skip fields in all other columns.)

PROGRAM RUNNING TIME

Test runs show that it takes less than one second to evaluate the data for a student and draw the graphs.

PROGRAM LIMITS

50 miscues per students (any above fifty ignored.)
32,767 students maximum per run.

AVAILABILITY

Those interested in utilizing the RMI program or desiring further information should contact the author directly -

Christopher S. Walczak
91 West Chicago St.
Quincy, Michigan 49082
(517) 639-4630

or at

Quincy High School
Quincy Michigan 49082

COST

Those with arrangements made at the MSU Computer Center can use existing binary versions of the program available from me; they need only punch their data. Cost to run is about $15.00 for 30 students. Those with support from a MSU academic department or college can get a reduced (subsidized) rate. The MSU Lab can bill a school.

Those with access to another computer will need to convert the program to conform to their machine and control system requirements. I will be happy to help interested persons in converting and explaining the program.

FUTURE DIRECTIONS

I expect to produce a COBOL Version 3 edition of the program by the end of 1973, as well as a version compatible with teletype input. There is some possibility of storing the routine in the MSU CDC 6500, so that it could be accessed by the MERIT Computer Network, which links the computers at MSU, the University of Michigan, and Wayne State University. If this were arranged, users at the two latter universities could access the program by teletype.

Reader ____________________ Date ________

School ____________________ No. ________

Selection ____________________

(OLDFORM)

Miscue Number	Reader	Text	DIALECT 1	INTONATION 2	GRAPHIC SIMILARITY 3			SOUND SIMILARITY 4			GRAMMATICAL FUNCTION 5			CORRECTION 6	GRAMMATICAL ACCEPTABILITY 7	SEMANTIC ACCEPTABILITY 8	MEANING CHANGE 9	RETELLING SCORE
(1-9)			(10)	(15)	(20)	(25)	(30)	(35)	(40)	(45)	(50)	(55)	(60)	(65)	(70)	(75)	(80)	
					Y	P	N	Y	P	N	Y	P	N					

OLDFORM

(FIG. 1.)

BEST COPY AVAILABLE

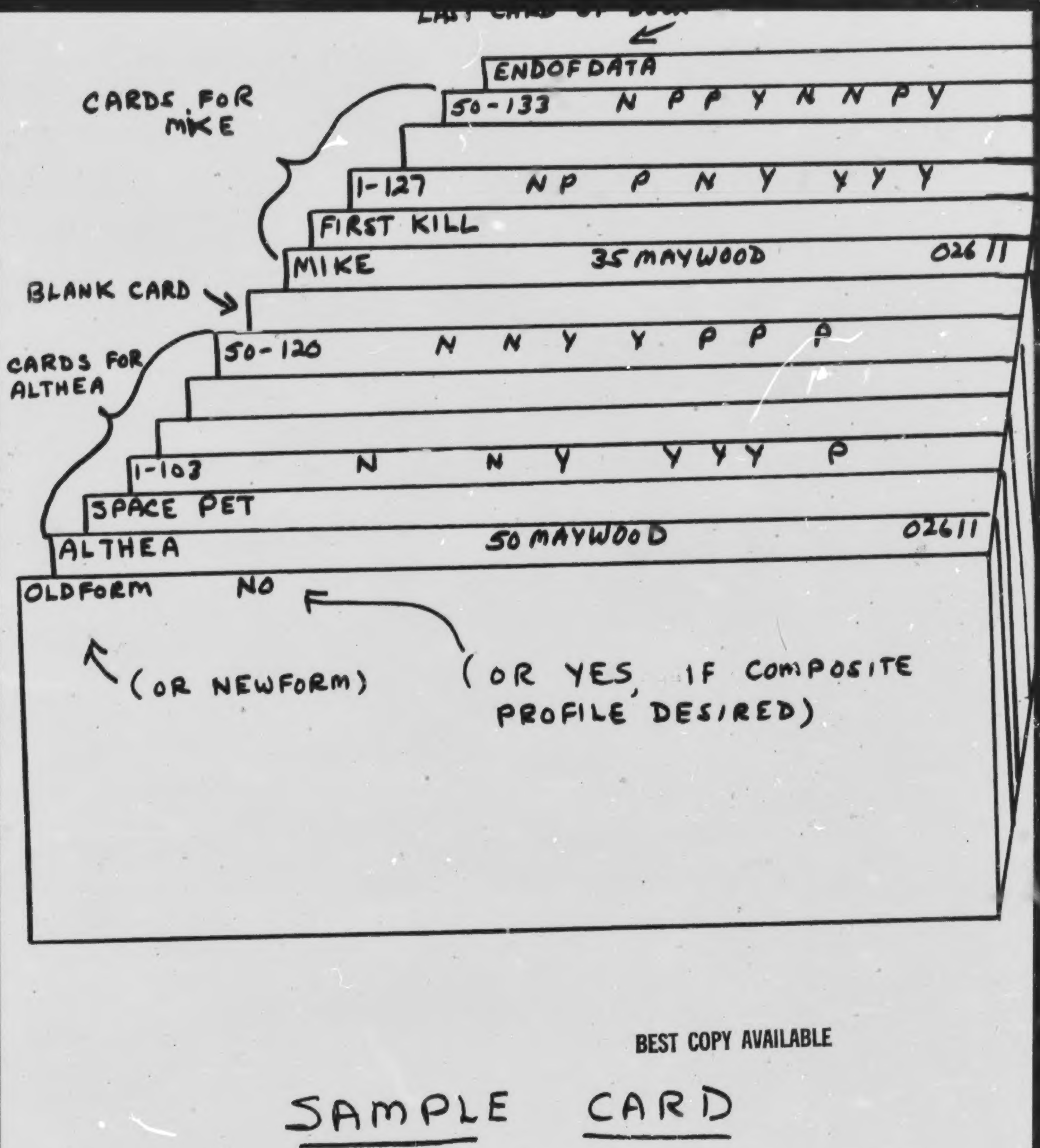
Reader ______________________ Date ________
School ______________________ No. ________
Selection ______________________

(NEWFORM)

(1-9) Miscue Number	Reader	Text	(10) DIALECT 1	(15) INTONATION 2	(20) GRAPHIC SIMILARITY 3	(25) SOUND SIMILARITY 4	(30) GRAMMATICAL FUNCTION 5	(35) CORRECTION 6	(40) GRAMMATICAL ACCEPTABILITY 7	(45) SEMANTIC ACCEPTABILITY 8	(50) MEANING CHANGE 9	Retelling Score

NEWFORM

(FIG. 2)


LAST CARD OF DECK
ENDOFDATA
CARDS FOR MIKE
50-133 N P P Y N N P Y
1-127 N P P N Y Y Y Y
FIRST KILL
MIKE 35 MAYWOOD 02611
BLANK CARD
CARDS FOR ALTHEA
50-120 N N Y Y P P P
1-103 N N Y Y Y Y P
SPACE PET
ALTHEA 50 MAYWOOD 02611
OLDFORM NO
(OR NEWFORM)
(OR YES, IF COMPOSITE PROFILE DESIRED)

SAMPLE CARD DECK STRUCTURE

FIG. 3

Fantasy

by Janice Gilstroff

Fantasy is an occurrence that is unusual, magical, something other than what is expected. The question when teaching a course on fantasy is how to define the word. Who determines what limits something to being an event rather than being a fantasy? How will you decide who will be the judge of what is fantasy and what is not? If you decide that students are to be the judges of what is and is not fantasy you will have to give them an idea of what they are looking fow, but the definition must be general enough to allow for differing degrees of interpretation. Therefore, a definition that says fantasy is an unusual, unexpected occurrence will give students the opportunity to reinterpret that word in their own manner. If the teacher is going to decide, she must develop a working definition of fantasy. Both teachers and students may choose from a general definition to something very limited and precise.

One view that may be adopted as a definition of fantasy is that the whole world is fantasy. This implies that there is no actual reality, just a series of fantasies. Viewing the whole world as fantasy offers some exciting possibilities for teaching fantasy in the classroom. The reading list of the class can be expanded to include magazines, newspapers, pamplets, people, and everything that can be found in the world could be included in a World as Fantasy course. The whole notion of Watergate would be a fantasy, but so would the election and government and the people for that matter. EVen the country is a fantasy so that perhaps Watergate would be just one fantasy in a long chain of fantasies called America. Food, cooking utensils, everything would be a fantasy. The teacher and the students are fantasies just as every living creature is a fantasy. With all these examples of fantasy in your room allow the students to explore and respond to everything. Some methods of exploring and responding may be writing more fantasies or creating strange fantasies to display in the room. For instance, since the world is a fantasy, any student who wished could create a new fantasy world and invite all the other students to join his world and renounce the old fantasies. If several students have all created their own worlds, each one should offer the class an advertisement or commercial (they're fantasies, too) and the class could consider which world sounded the most promising to them. Perhaps some students would not be willing to believe that the whole world and everything in it is fantasy, so they could attempt to write or do something to prove that everything is not a fantasy. Situations could be developed where a student sould attempt to break something, thus proving it was a real object and not merely a fantasy. However, since the student is a fantasy, breakage does not prove that the object is real and tangible. The class could set up a court or a debate to determine whether or not the object was real, the student is real, and if the destruction was real. There are other limitless fantasies students could participate in in the World as Fantasy.

Fantasy could also be approached by putting the emphasis on the fact that all literature is fantasy. If fiction, drama, and poetry do not tell the absolute truth in their stories, then they must be fantasies. Of course, the magical or unusual element is not as apparent in some literature as it is in others. For example, the fantastical element is very obvious in the story Frankenstein by Mary Shelley, but there is little obvious fantasy in J. D. Salinger's novel Catcher in the Rye. But in this class you can read both as fantasies and if the students desire they can explore the subtleties between the two stories and how much fantasy is in both of them. Students will realize that while Holden Caulfield was a very realistic character, he was not actually a real individual but a creation or fantasy from Salinger's mind. This is true of every piece of writing because each work is conceived in the author's mind and therefore is not wholly factual, since even news stories have the writer's biases in them. This type of study of fantasy can produce some great activities in the classroom. Students can create their own fantasies, simply be writing an essay or story. Another possibility is that students will begin to choose sides on whether incidents in literature are fantasies or not. Perhaps some will see only some incidents in the literature as real rather than fantasy. They can argue that one particular incident is factual so it is not a fantasy. Some students will probably reject the whole idea of all literature being fantasy and could conduct a court case to determine whether or not all books are fantasies. While the final decision is not that important it will probably be an enjoyable activity for the students. This couser could be complete in itself or it might be used to lead to a study of literature which is placed in the category of fantasy.

Now in the realm of pure fantasy stories, gather a large supply of books and stories and poetry that are fantasies and allow the students to choose one and begin reading it. After they have finished one or several stories, they may wish to respond to these stories in some way. If so, encourage any form of response whether written or physical (if noone is print-oriented you could have a room filled with strange things). One possible form os written response would be for students to write, illustrate, and bind their own stories. These could be added to the classroom library of fantasies and read by the students. If there are students who have no interest in reading any stories, perhaps they will be willing to write stories or make book-covers or illustrations for some of the books that are in the library. This method offers an easy transition from reading to writing, and for those who have no desire to write, there is no compulsion to stop reading and begin writing. Both reading and writing are simply ways to express and experience fantasies.

Fantasy might not be a very heavy or profound unit, but it is very enjoyable and students will be able to simply enjoy beautiful, weird elements in stories and life without a great deal of emphasis or analyzisation. The only analysis that may occur is over what fantasy is and whether or not a particular element is fantastical or not. Hopefully, this unit will provide students with a feeling of those exciting fantasies in our own life that we often ignore.

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WHOLE WORLD AS FANTASY:

Everything in the world.

LITERATURE AS FANTASY:

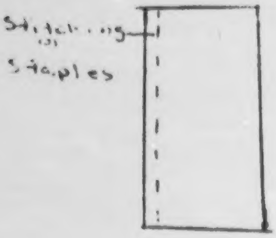
All Literature.

FANTASY LITERATURE:

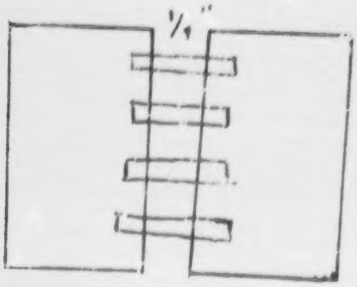
"Rip Van Winkle" by Washington Irving
Alice's Adventeres Underground by Lewis Carroll
The Hobbit by J R. Tolkien
The Fellowship of the Rings by J.R. Tolkien
"Showdown with Rance McGrew" by Rod Serling. *New Stories from the Twilight Zone*.
"Legend of Sleepy Hollow" by Washington Irving
"The Emperor's New Clothes" byHans Christian Anderson
Gulliver's Travels by Jonathan Swift
Magister Ludi by Hermann Hesse
Frankenstein by Mary Shelley
Dracula by Bram Stokes

Thes are only a small portion of the fantasy stories that can be used, but they are some very good ones. The best resource of the stories is your class, if the students will write their own stories.

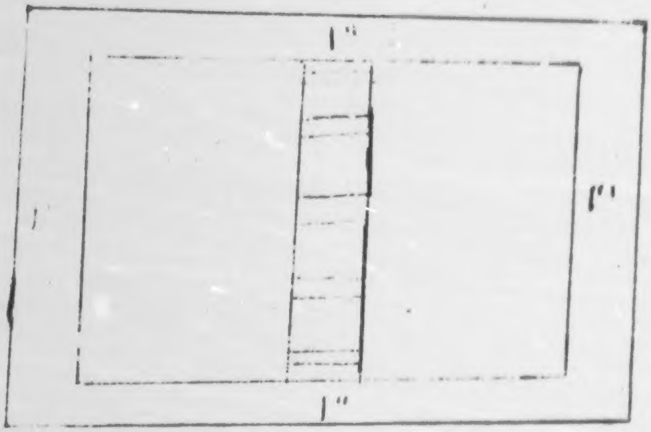
BOOK--BINDING



Take the pages you want in the book and stple or sew them together with one extra piece blank at the front and back.

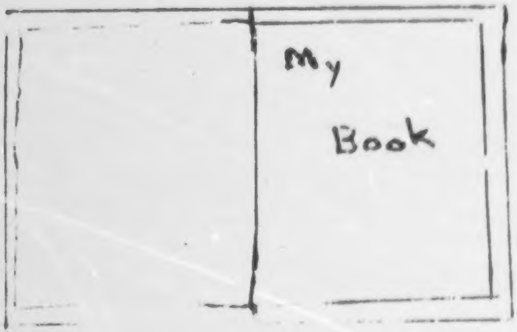


Use two pieces of cardboard about one inch larger than the pages and tape them together leaving about a ¼" of space to fit the pages in.



Lay the cardboard on some material or contac paper you want for the cover. If you use material hold the cover in place with glue. Fold corners in over cardboard. Clip where neccessay.

Place glue on covers and in crack where book will be inserted. Insert pages, pressing blank pages down to cover. Allow to dry. Voila! You have a book.



Books can be made in any shape or size.

F615

Proposal for a Tutorial Reading Program

by Thomas P. Gardner

I am in the process of developing a tutorial reading program. I shall be teaching my college students to work as tutors with high school and junior high school students who have reading problems. I shall be providing my students with both a theoretical background or insight into the reading process and the experience of working with students who have some reading problems. At this point I can only hope for an improvement in the reading abilities or attitudes of the high school and junior high school students we shall be working with. However, from a pedagogic point of view, I am convinced that this sort of individualized, tutorial approach is the best way to reach many students who have problems reading. (It will also present certain problems--more on this in part three of this paper.)

This paper does not purport to be a master plan for my course; I have no such plan. My thinking on this reading program is much like a giant jig saw puzzle laid out on the floor and partially put together. It presents no singular approach nor unified plan, just a lot of pieces that fit together and appear to describe the boundary of my intentions. There are three parts then: part one is a conceptual frame or theoretical overview; part two is a brief course description or syllabus for HU460, The Teaching Of Reading; and part three presents as a list my own more specific thoughts or suggestions about one problem or another I have somehow managed to anticipate.

Part One.

Reading is how one gets meaning from print. It is impossible to read in the sense of getting meaning from print without a context or matrix or universe of discourse. Reading is a more complex process than simply seeing words on a page, or more specifically, in a line from left to right, being able to produce the sounds the letters in the words represent, and knowing the meaning of each word individually. The fluent reader does not consistently read from left to right across a line of print. Fluent reading involves sampling and a fair amount of prediction, a certain percentage of which is inaccurate (The reader "miscues.") and later corrected. Consequently, the line of print serves more as a guide than a path. Not only will no two readers get precisely the same meaning from a written passage, no two will read or process for meaning that passage in precisely the same fashion.

Being able to produce the sounds the letters in a word represent is a useful skill no doubt, but it is an extremely ineffective and inefficient way to get meaning from print. In fact, no fluent reader makes use of this skill for anything more than obtaining more information about an unfamiliar proper noun, if even then, and no oral performer "reads" a passage aloud accurately without first having read its meaning. The child who is just learning to read and who has primary emphasis placed on oral performance must either go from print to meaning to reading aloud or from print to meaningless sound which bears little resemblance to anyone's speech and which consequently must be remembered and reprocessed as speech to be made meaningful. If, in addition, the teacher discourages this child from "going ahead" or making errors, then the child's predictive abilities may become stunted to the extent that he is unable to read with any fluency. Similarly, the student in a traditional foreign language class is not called upon to read, that is what he did for two hours the evening before; he is called upon to recite.

Considered individually, words have no meaning, or rather, they possess such a wide range of semantic potential that they become effectively meaningless when divorced from context. An analogy from mathematics may help explain this. The set of rational numbers is infinite and unbounded. The set of rational numbers between two and three is still infinite even though it is bounded. Words provide nothing more than boundaries for meaning when considered individually; they must be syntactically related and semantically consistent to convey meaning. The effective and efficient reader pays attention to the syntax and semantics of the passage he is reading without even realizing it.

As mentioned earlier, fluent reading involves sampling and prediction, both accurate and inaccurate but later corrected. That quality of written language which enables an individual to sample and predict with sufficient accuracy is redundancy. Most written messages convey the same information in more than one way. It is not usually necessary to see every letter in a word to identify that word correctly nor is it usually necessary to see every word in a passage to get the meaning of that passage correctly. This is particularly noticeable in spoken English where words are frequently deleted because intonation and non-verbal language communicate much of the message. It is also possible for the speaker to vary the level of redundancy in response to the listener's expressed needs.

As a final point, it is important to recognize the extent to which reading comprehension depends upon a prior conceptual framework. Reading is an excellent way to expand one's conceptual framework or world view, but it cannot create one. Without claiming all knowledge is built on prior knowledge as some sort of universal law, it can be easily demonstrated that this is at least true of reading. All writing begins with an implicit set of assumptions about the reader. If these assumptions are not adequately met by the reader, or to put it a different way, if the writer has not correctly anticipated the conceptual background and needs of his reader, then communication cannot take place, despite the active role reading demands.

Part Two.

A description and syllabus for HU 460, *The Teaching Of Reading*.

In HU 460 students will study the reading process and will work as tutors in the local high schools to help individuals who have problems reading.

Texts:

Yetta M. Goodman and Carolyn L. Burke, *Reading Miscue Inventory Manual*, The MacMillan Company, 1972. This book will be used both as a diagnostic and pedagogic tool. The Reading Miscue Inventory appears to be the only reading diagnostic tool that develops the sort of qualitative information about an individual's reading problems that would be useful in an individualized tutorial program. Also, it is not the sort of test that requires the testor to put on priestly robes and act pontifical. Properly used, the Inventory itself should give the student an insight into the way he reads.

Smith, Frank, Understanding Reading, Holt, Rinehart and Winston, Inc., 1971. This book provides an excellent psychological and linguistic analysis of the reading process and how one learns to read.

Syllabus:

The "theoretical" or "background" part of HU 460 will be provided in a one to two hour session each week in the evening. The text I will be using for this part of the course is Frank Smith's Understanding Reading. A syllabus for HU 460 might look something like this:

Week One

Individual student-tutor schedules are arranged. Tutors meet the high school or junior high school student that they will be tutoring. The Reading Miscue Inventory briefly explained to both tutors and students to be tutored.

Evening Session #1: Chapters One and Two from Understanding Reading: "Language and Reading" and "Communication and Information." Discussion of the Reading Miscue Inventory.

Week Two

Begin giving each student the Reading Miscue Inventory. (Tutors will do this under my direction.)

Evening Session #2: Chapters Three and Four from Understanding Reading: "Language and Reading" and "The Acquisition of Language." Further discussion of the Reading Miscue Inventory.

Week Three

Complete giving each student the Reading Miscue Inventory.

Evening Session #3: Evaluating the Reading Miscue Inventory.

Week Four

Begin individual tutorial sessions.

Evening Session #4: Chapters Five and Six from Understanding Reading: "Learning (1) Habits" and "Learning (2) Knowledge." Guest speaker: Either Gordon Hare or Douglass Lowry, Behavioral Psychologists in the Department of Social Sciences at Michigan Technogical University.

Week Five

Individual tutorial sessions.

Evening Session #5: Chapters Seven and Eight from Understanding Reading: "What the Eye Tells the Brain" and "What the Brain Tells the Eye."

Week Six

Individual tutorial sessions.

Evening Session #6: Chapters Nine and Ten from Understnading Reading: "Letter Identification" and "Word Identification."

Week Seven

Individual tutorial sessions.

Evening Session #7: Chapters Eleven and Twelve from Understanding Reading: "Three Aspects of Features" and "Phonics--and Mediated Word Identification

Week Eight

Individual tutorial sessions.

Evening Session #8: Chapters Thirteen and Fourteen from Understanding Reading: "The Identification of Meaning" and "Reading and Learning to Read."

Week Nine

Individual tutorial sessions.

Evening Session #9: Open

Week Ten

Individual tutorial sessions.

Evening Session #10: A summing up.

Papers, exams, and grades for HU 460:

Students will either do their work for the course and receive an "A" or not and be dropped fcom the program. There will be no papers or exams.

Part Three.

A Miscellany

1) HU 460 may be taken for one, two, or three terms (3, 6, or 9 credit hours). I hope to encourage those tutors who have developed a good working relationship with their students to continue working with these same students through the entire year.

2). Any learning situation which operates on an individualized, tutorial basis cannot be duplicated; infact, it may not even be exportable. So much depends on the correct sort of relationships developing; presenting the subject matter correctly is not enough.

3) Poor reading develops poor attitudes towards reading and so much of what constitutes success in school work depends on being able to read well, that poor readers frequently do not want to be in school because they have been conditioned to failure. This leads me to two conclusions; (A) That I am going to have a problem with missed meetings, particularly at the beginning, and must develop a schedule flexible enough to deal with it, and (B) The sort of reinforcement these students need is positive.

4) This reading program is going to present several problems, many of which are logistic, that I can only hope to be able to deal with when they arise. There is no real planning for them possible.

5) The high school and junior high school students in this program will be given Reading Miscue Inventories at the beginning, the middle, and toward the end of the school year.

6) I need to set up a meeting with all the high school and junior high school teachers involved with this program as soon as possible and continue meeting with them at intervals throughout the school year.

7) I would like to try to develop several games that will focus the reader's attention on some of the skills upon which reading depends. Also, there are games of this sort already available. I need to look at them. It seems to me that a variety of games might be based on the cloze technique.

8) One possible game:

There are four players; they play as partners. Player #1 selects or creates a sentence. This he passes to player #2 (not his partner). Player #2 deletes as much of the semantic component of the sentence as he can while retaining the sentence's syntactic features. Player #2 makes two copies of this syntactic skeleton and passes one to player #3 (player #1's partner) and player #4 (player #2's partner). Player #3 and player #4 may not see the original sentence. Partners take turns filling in one blank at a time, in order, from left to right. The object is to complete the sentence, or as much of it as possible, retaining both semantic and syntactic consistency. The play rotates after each game.

A Humanistic Approach to Poetry

by Helen Gamulis

Why is it that next to the grammar unit, the biggest bomb of the year for high school English teachers is poetry? Just the sound of the word is enough to "turn off" many students. Poetry equals boredom: dissecting, scanning, generalizing, summarizing, eulogizing (the dead poet or poem). "I dare you to get me interested in this stuff," they seem to say. "Who cares about frost on a pumpkin or a picture on an old pot (and what's an "urn", anyway?) much less whether it's written in terza rima or dactyllic hexameter?" No matter what the excuse or good intent on the teacher's part, the critical-analytical approach is killing poetry for students. After graduating from high school, how many of them would even think of reading poetry again? It was a bad trip the first time around.

Having taught an eighteen-week course in poetry this spring, I'm sure that there is more than enough evidence to convict me of this crime. Spoon-feeding twenty-three sophomores, juniors, and seniors poetry for a semester was like beating the proverbial dead horse. By mid-June I could list a few things that had worked and 101 that hadn't. Diagnosis: the students were bored and I was discouraged. There had to be a better way. From my observations and class feedback, the causes of "poetry poisoning" seemed to be: (1) lack of genuine emotional or intellectual response to many of the poems (2) organizing the course by poetry types, poets, and periods, rather than by topics (3) not enough variety and student involvement in presentations, and (4) more emphasis should have been given to student writing, creative projects, and sharing.

The most important task in organizing a poetry unit is deciding what to teach and what not to teach. Many English teachers are in a quandary over what they think is their duty to teach and what the kids really relate to. We feel obliged to "expose" students to the old classics found in poetry anthologies, ostensibly to "prepare them for college." And we even do this with heterogeneous and non-college bound groups. One instructor put the problem this way: "You don't get boys in the class interested by beginning with Keats' 'I stood tiptoe on a little hill...'"[1] They would be very suspicious of that guy. Likewise, the language barrier of some poetry is just too great for the average high school student to decipher for long. My own first encounter with Chaucer was to have to memorize the prologue to the "Reeve's Tale"(I didn't even know what a "reeve" was). Students should always be aware of the "why" behind an assignment, including a reading assignment. If we administer doses of Shakespeare, Whitman, Wordsworth, and others to students "because it is good for them" we might as well be giving daily doses of castor oil, too. If, on the other hand, we teach a particular poem because we like it, and think it has something to say to our kids, there is hope.

The basis of this uncertainty over what poems to use lies in the question "What is good poetry?" So often we tend to set up a real or mental slate of "good", classical poets, around whom we center the poetry unit. Chances are that they are the same poets that we ourselves studied in high school or college. They can be found in many present high school English textbooks, many of them vintage 1930 or earlier. Since the poems and poets have been widely published and commented on, they can be assumed to be of good quality. And yet, who is to say that some of the modern poets are not as good as Pope, Shelley, and Longfellow? Are the poems and songs of, say, Leonard Cohen to be shunned because they have not yet had a chance to prove themselves "enduring"?

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[1] J.A. Christensen, "Poem Doesn't Rhyme with Boredom," Media and Methods, 7 (1971), 42.

For many teachers, the dilemma over teaching modern poetry is that, so far, no one has come up with any objective standards by which to judge it.[2] Although the kids are definitely "into" Rod McKuen, Paul Simon, John Lennon, Don McLean, and others, teachers don't know whether to consider them serious poets or just passing fads. Aside from the song lyricists, there are many other contemporary poets that write about subjects of concern to young people; but we shy away from them because both they and their material are unfamiliar to us. We can readily discuss the recluse life of Emily Dickinson; what can we say about Lawrence Ferlinghetti? We know what Carl Sandburg is talking about in "Chicago"; but what does LeRoi Jones mean in "There Must Be a Lone Ranger"?

At the same time, one is wise to weigh other considerations in deciding what modern poetry is suitable for the classroom. As J.A. Christensen observes, teachers must distinguish between "deep thoughts" and "private thoughts". Some modern poets lead the reader into their thoughts to the point of embarrassment (Christensen calls these the "Peek Through My Bedroom Keyhole" poets). Obviously, this type of poetry would be unacceptable in most public schools. The other group to avoid is the "Don't I Suffer Beautifully" bunch. Christensen also cites the use of four-letter words as a strike against modern poetry.[3] It seems that the best solution to the quality problem would be to have both teacher and class respond to a number of selected poems that are new to both, then discuss their reactions in terms of their reasons for liking or disliking the work. If a number of people tag a poem "poor" perhaps generalizations can be made from it about what combination of factors produce a poor poem. Perhaps students will also recognize that most (but not all) successful poems do have a theme, universal appeal, imagery, and figurative language —integrated to best convey the poet's experience.

One teacher who vehemently calls for more student voice in choosing the poems to be studied is Maurice Gibbons. Mr. Gibbons upbraids teachers for adhering to books and poems that are behind the times. "Dump the blessed anthologies of castrated poems," he pleads. "You've got to decide whether you're teaching poetry or criticism. If it's criticism, damn the readers, full speed ahead with the immortals. If it's poetry, damn the immortals, full speed ahead with the readers."[4] He suggests having the students bring in poetry that they like —poems that "turn them on." The teacher should attempt to gather "live" poetry —poems of all levels of sophistication; average poems as well as great ones.

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[2] Christensen, p. 43.

[3] Christensen, p.44.

[4] Maurice Gibbons, "Hello...Hello...This is the Poet Speaking...Do You Read Me?...", English Journal, 61 (1972), 365.

Arthur Daigon concurs with Gibbons' student-centered approach to the poetry problem. He says that we often expose kids to literary works that are above adolescent literary sophistication. Some selections, especially Shakespeare, are full of alien verb patterns and social concerns. Students cannot get involved with this adult fare; hence, further exposure breeds immunity.[5] Although most teachers are aware that the students are disinterested, they keep teaching some of these old classics simply because they believe students will need it for college. It is ironic that if one takes a survey of college undergraduates, few have a common literary background anyway, as it turns out. If we are honestly trying to encourage responsive reading, this does not seem to be the way to go about it.

Another concern in teaching poetry is getting across the idea of figurative language, meter, rhyme, and form. This can be excruciating for both student and teacher. Rather than deal with it all in one lump at the beginning of a unit, maybe it would be less painful to deal with these aspects separatelyas they come up in poems. Karl Shapiro's "Auto Wreck" is great for metaphors and similes; T.S. Eliot's "Love Song of J. Alfred Prufrock" is full of images and connotations; Don McLean's "American Pie" is a good source of symbols and allusions. The ideal way to convey these devices is to have the students try writing some. Ann Dodd's book *Write Now!* lists some good exercises to get the students writing metaphors, similes, onomotopoeia, etc. A mini-lesson on rhyme and rhthym should show how the author uses these as one element in the formal structure. The teacher may want to show how this can be overdone, distracting from the message of the poem (some of Edgar Allen Poe's poems have been denounced for this). But when it comes to sharing poetry, we must refrain from picking every one apart and probing for every last synecdoche. Nothing is more deadly; and certainly students do not need to have an in depth knowledge of literary devices to be able to respond to poetry.

Variety is the key to successful teaching. Sitting in straight rows, discussing poetry for several weeks definitely is a drag for teenagers (especially in the spring). While there is a dearth of commercial films on the subject of poetry, there are many other media possibilities. Slides are fantastic for illustrating the visual images of a poem. They can be used with a taped reading of a poem or with a record album. One project I hope to finish this summer is a slide series of Vincent Van Gogh's paintings to accompany Don McLean's song "Vincent." Besides illustrating some of the allusions, I hope it will prompt a discussion of Van Gogh's life and the theme of alienation in general. A friend of mine has taken slides of black women for me to use in conjunction with Langston Hughes' poem "Harlem Sweeties." She also took pictures of Vietnam combat scenes out of magazines which I will use with Felix Pollak's poem "The Hero." Now that I know how to make slides with contact paper and magazine pictures, I plan to show my students the method and have them make their won slide presentations.

Students can respond to or illustrate poems in other ways. Taking one theme or poem, they could make a collage to show how they perceive it. They may want to make posters, drawings, or paintings to express their responses. With a little encouragement, a student who plays the guitar or piano may come up with music for a poem. Individual or group projects could be to take one theme, find poems containing different attitudes or aspects of the theme, and then finding pictures to illustrate the poems. A requirement could be that at least some of the poems have to be written by the student. Groups or individuals could have the option of using pen-names on their work if they are embarrassed to share personal writing. The folders could then be exchanged and read. in one school, a poetry class decorated their classroom like a coffeeshop to enhance creativity.

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[5] Arthur Daigon, "Literature and the Schools," *English Journal*, 58 (1969), 30-39.

Oral poetry reading is another alternative to print media. one idea would be to invite a poet from the Michigan Council of Arts (Detroit) Visiting Poets program to come to the school and read some of his poetry. A boy or girl interested in speech and drama could do an interpretive reading of a poem. Every year Central Michigan University sponsers the Dodds Poetry Reading Contest. The programs are always taped and on file in the Speech Department. As students come across poems that they like, there should be time for them to share them with the class, often by simply reading them aloud.

Record albums work well in teaching poetry (naturally, the kids would be the ones to bring in the lyrics and records). Song lyrics can either be taken as a unit in poetry and music, or interspersed in the study of other themes, or both. Ask the students to try to find lyrics that make some statement about life or the human condition. Suggest singers like Joan Baez, Leonard Cohen, Elton John, Stephen Stills, Neil Young, and Paul Simon. I always have some students volunteer to type the dittoes, too. One teacher had great success with making rock music the focal point for a multi-media approach to different themes. She would introduce the theme, "Lonliness," for instance, with a short, taped lecture, then alternate selected music with poems, The teacher sat quietly in the back of the room the whole time to allow the students to really listen and reflect upon the music and words. She saved the last fifteen minutes of the hour for writing. A sample essay question might be: "Which song or poem left the deepest impression on you? Why?"[6]

I was amazed at how many kids in my poetry class would have liked to have written more poetry. I have found that often, students do a better job of writing if they have examples and forms to experiment with. Kenneth Koch's book Wishes, Lies, and Dreams is an excellent source of ideas for writing assignments that can be used for students of all ages. The lines beginning with "I wish..." proved to be the most interesting in my class. I try to ditto as much student writing as possible because students tend to do their best when they know their peers will be reading it. The class voted not to have their names put on the dittoed copies. As a culminating activity, certain members of the class worked after school with a few kids from the creative writing classes on producing a creative writing magazine. They dubbed the publication "Fantasia" and decided which poems and short stories would go in. Since we didn't have the money to have it printed, the staff typed it on stencils, which the Office Machines class graciously ran off and stapled. Next year, we plan to start earlier and aim for the Insty-Print method (see media section).

Finally, a word should be said about discussion techniques. Sometimes the indirect approach is the best way to get kids involved. Rather than introduce Wordsworth's "Ode on Intimations of immortality" with a lecture on romanticism or Lyrical Ballads, why not begin it with a question like:

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[6] Helen W. English, "Rock Poetry, Relevance, and Revelation," English Journal, 59 (1970), 1122-27.

"What is your very earliest childhood memory?" Cause them to remember how children react differently to their environments than adults do. For Kenneth Fearing's poem "Thirteen O'Clock," the teacher might ask the class if they know anyone who believes in ghosts or gets the "creeps" while walking past a cemetary at night. These have worked for me since almost everyone could contribute to these discussions.

From my own experience and from the reading I've done, I'm convinced that the humanistic approach to poetry begins with taking the focal point off the teacher and transferring it to the student. Actively involving students in the selection, writing, and presentation of poems will also let them experience and respond to poetry. As one educator put it: "An English course should make one aware of people, their feelings and dignity, that is, if we are at all aware of being humanistic... Isn't it about time some of our English classes make a student's life 'a little more beautiful' instead of oppressive, depressive, and repressive?"[7]

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[7] English, p. 1126.

RELATED LEARNING EXPERIENCES

1. To begin a unit or course in poetry, the teacher would want to establish an atmosphere of sharing and acceptance. For openers, he could ask the students to bring in an object that is important to them. The next day, they would each tell why the object is significant —what it says about them. A related writing activity would be to follow this with free associations, keeping phrases in concrete terms and centered on the object.

2. Another activity to foster sharing and interaction would be to have students each bring in a poem that says something to or about you. They could read the poems and briefly say why they selected them as favorites. This could be followed up with an optional assignment to write a poem about themselves.

3. Discussion topics: How should a poem be talked about? What makes a good poem?

4. To illustrate personal interpretation or tone in poetry, use Lewis Carroll's poem "The Jabberwocky". Try reading it with different emphasis and tone of voice to make it sound either threatening or joyful. This may be done on tape.

5. For humor, creative thinking, and inter-action, try "accidental poetry." Divide the class into three groups. The first group would each write an ending for the line "I used to... The second group would do the same for "But now..." The third group would work on "And so..." The object is to combine one statement from each group to form a "poem." Students may

either do this impromptu out-loud or by drawing papers out of three separate bags and writing them down.

6. The background for a Shakespearian play might begin with a slide and tape presentation about the Globe Theater. One boy in our high school did this as an independent study project. He bought an assemble-it-yourself model of the Globe from Perfection Form Company (language arts catalog). After putting it together, he did some research on the history and parts of the playhouse. After shooting slides of various areas in the theater, he made a tape to go with them, explaining what each place was used for.

7. Another idea to promote understanding of Shakespeare, if you wish to or must teach a certain play, is to have students keep a journal summarizing the main events of each scene. The summaries can be no longer than one sentence. Offer the students three ways of writing these: (1) they may write it in regular English (2) They may write it in King James English (3) they may write it in mod jargon. Using the first method, Macbeth (I,i) might be: "Three witches agree to meet Macbeth on the heath after the war." The summary in modern jargon might be "Three skags jive to make the noisy cactus scene and meet Macbeth in the space."[8]

8. To get across the ideas of "metaphor" and "irony" and to introduce discussion on prejudice, type on dittoes lines from Turner Brown, Jr.'s excellent little volume, Black Is. Examples: "Black is when folks say you've got to earn the rights the Constitution guaranteed you already had." "Black is being given the same opportunity as Wilt Chamberlain, if you happen to be seven feet tall."

9. Writing activity: After talking about Sandburg's poem "Chicago," have the students use it as a model for writing about their home town or some other city that has left an impression on them. The form should parallel "Chicago," but reflect the personality of the city. Ditto off the finished poems.

10. Some good movies related to poetry and creativity are: "What is Poetry?", "Why Man Creates", "Lord Let Me Die, But Not Die Out" by James Dickey, "Ocean," and "Dream of Wild Horses." These can all be found in the M.S.U.-U. of M. film catalog.

11. An activity for the beginning of a poetry unit could be to have the students leaf through magazines and cut out words that either have connotations or sound appeal, then mount them on construction paper. The follow-up would be for them to take just one of these words and find pictures illustrating its different meanings. From these, collages or posters could be made.

12. Take or send students to different places to have them record sense impressions. This could be done as a class or in pairs. Suggested places: an airport, a gas station, a restaurant, a microscope, the wood shop, outdoors, etc. These impressions could lead to poems.

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[8] See J. Gordon Greene, "Motivating Students to Study Shakespeare: A Creative Notebook Approach," English Journal, 61 (1972), 504-7.

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NUCLEUS FOR A THEMATIC APPROACH TO POETRY

Theme: Joy

1. "nobody loses all the time" e.e. cummings
2. "Crazy" Lawrence Ferlinghetti
3. "Gratitude" Annette Lynch
4. "Good Times" Lucille Clifton
5. "The Music Crept By Us" Leonard Cohen
6. "The Bagel" David Ignatow
7. "Variations on a Theme by William Carlos Williams" Kenneth Koch
8. "Adults Only" William Stafford

Theme: Lonliness/ Alienation

1. "Richard Cory" Edwin Arlington Robinson
2. "Miniver Cheevy" Edwin Arlington Robinson
3. "Break, Break, Break" Alfred, Lord Tennyson
4. "Lines" Percy Shelley
5. "Tomorrow and tomorrow and tomorrow..." Macbeth (V, 3) William Shakespeare
6. "We Wear the Mask" Paul Lawrence Dunbar
7. "The Unknown Citizen" W.H. Auden
8. "I Am a Rock" Simon and Garfunkel
9. "Me and Bobby McGee" Kris Kristofferson
10. "Empty Is" Rod McKuen
11. "Unwanted" Edward Field
12. "The Love Song of J.Alfred Prufrock" T.S. Eliot
13. "The Hollow Men" T.S. Eliot

Theme: Childhood, Youth, Maturity, Old Age

1. "Ode: Intimations of Immortality" William Wordsworth
2. "Fear" Gabriela Mistral
3. "Lineage" Margaret Walker
4. "First Lesson" Margaret Walker
5. "The Man of the House" David Wager
6. "The Centaur" May Swensen
7. "A Certain Age" Phyllis McGinley
8. "My Aunt" Oliver Wendell Holmes
9. "My Papa's Waltz" Theodore Roethke
10. "Crabbed Age and Youth" William Shakespeare
11. "how to be Old" May Swensen

Theme: Love

1. Corinthians I: Chapt. 13
2. "How Do I Love Thee?" Elizabeth Barrett Browning
3. "Meeting at Night" Robert Browning
4. "Parting at Morning" Robert Browning
5. "A Valediction Forbidding Mourning" John Donne
6. "Break of Day" John Donne
7. Selections from Romeo and Juliet shakespeare

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8. "Sonnets 29 and 130" Shakespeare
9. "A Woman Waits for Me" Walt Whitman
10. "For Hetti" LeRoi Jones
11. "Love on the Farm" D.H. Lawrence
12. "Mementos, 1" W.D. Snodgrass
13. "Symptoms of Love" Robert Graves
14. "Twenty-Five" Rod McKuen
15. "Cotton Candy Man" William Hawkins

Theme: Death

1. "Death Be not Proud" John Donne
2. "Death of the Hired Man" Robert Frost
3. "Because I Could Not Stop for Death" Emily Dickinson
4. "O Death, Rock Me Asleep" Ann Boleyn
5. "Out, Out —" Robert Frost
6. "When Lilacs Last in the Dooryard Bloomed" Walt Whitman
7. "Down in Dallas" X.J. Kennedy
8. "Auto Wreck" Karl Shapiro

Theme: Transcience

1. Selections from "The Rubaiyat of Omar Khayyam" Edward Fitzgerald
2. "Ozymandias" Percy Shelley
3. "To His Coy Mistress" Andrew Marvell
4. "Sonnet 2" William Shakespeare
5. "The Scarred Girl" James Dickey
6. "I Am Waiting" Lawrence Ferlinghetti
7. "This Excellent Machine" John Lehmann
8. "Univac to Univac" Louis B. Saloman

Theme: War

1. "David's Lament" (Samuel II 1: 19-27)
2. "The Man He Killed" Thomas Hardy
3. "War" Joseph Langland
4. "Shiloh" Herman Melville
5. "The Death of the Ball Turret Gunner" Randall Jarrell
6. "Patterns" Amy Lowell
7. "Waist Deep in the Big Muddy" Pete Seeger
8. "Musical Vietnams" Bob Allen
9. What Were They Like?" Denise Levertov
10. "Silent Night/ 7:00 News" Simon and Garfunkel

Theme: Black Poetry

1. "Hymn to the Sun" Akehnaton, Egyptian pharaoh and first black poet
2. "Black Is" Turner Brown, Jr.
3. "Harlem" Langston Hughes
4. "Good Morning" Langston Hughes
5. "Island" Langston Hughes
6. "Harlem Sweeties" Langston Hughes

7. "Heritage" Countee Cullen
8. "Ku Klux" Langston Hughes
9. "Pavlov" Naomi Madgiett
10. "Sympathy" Paul Lawrence Dunbar
11. "We Real Cool" Gwendolyn Brooks
12 "I Have a Dream" (speech) Martin Luther King
13. "Stretchin' Out" Mari Evans
14. "Incident" Countee Cullen

Theme: The American Indian

1. Chief Joseph's Surrender Speech
2. "Vision of a Pat Warrior" Peter La Farge
3. "the bells of the Cherokee ponies" D.A. Levy
4. "My Country 'Tis of Thy People are Dying" Buffy Ste. Marie
5. "Death of the American Indian's God" Gregory Corso
(This unit will also contain authentic Indian poetry).

Theme: Poetry and Music —Song Lyrics
(to be shown with slides)

1. "Kodachrome" Paul Simon
2. "Vincent" Don McLean
3. "Nights in White Satin" the Moody Blues
4. "The Boxer" Simon and Garfunkel
5. "Stairway to Heaven" Led Zeppelin
6. "Richard Cory" Sinon and Garfunkel
7. "Suzanne" Leonard Cohen
(The students will each bring in their own favorite lyrics, to keep most of the songs current).

ANNOTATED BIBLIOGRAPHY

ckerman, Margaret, B. "Why I Don't Teach Poetry." *English Journal*, 57 (1968), 999-1001.
The author believes strongly in teaching many poems; yet she disagrees strongly with poetry units and organizing poems arbitrarily. She feels that teachers should relate a poem or two to other ideas as they come up in class discussion or the study of a play or novel. Interesting point of view, but I think it would be terribly hard to organize it and to sneak in certain poems that are good, but have no relation to what is being studied at the time.

Childs, Rita. "A Psychedelic Poetry Unit —Why Not?" *English Journal*, 57 (1968), 1335-37.
Ms. Childs tries to show her ninth graders how the poet borrows from both art and music in communicating. He uses a combination of sounds, harmony, and rhythm. Like the painter, he uses visual images, only the poet paints them with words. Good article with some useful ideas, although I did feel that she spent too much time having them ponder objects of nature.

Christ, Henry I. "The Gateless Gate to Poetry." *English Journal*, 57 (1968), 995-98.
The author believes that the teacher's job is to broaden experience and to help students find more and more materials they can read with excitement. He begins with a study of the haiku, pointing out that, as people grow older, they lose the child's awareness of experience. He believes that anyone can enjoy poetry without special training.

Christensen, J.A. "Poem Doesn't Rhyme with Boredom." *Media and Methods*, 7 (1971), 42-44.
This is a good article for anyone attempting to integrate modern poetry into a poetry unit. Christensen points out aspects of modern poetry that cause teachers to be leary of using it in the classroom. He claims that the only real problem with modern poetry is the danger of analyzing it to death.

Daigon, Arthur. "Literature and the Schools." *English Journal*, 58 (1969), 30-39.
An excellent, articulate argument for the humanistic approach to literature. He compares our traditional method of teaching literature to computer programming and claims it has produced a generation which scorns literature. He believes that it is not necessary for students to have an in-depth knowledge of literary elements to be able to respond to a work.

Dodd, Ann Wescott. *Write Now!* . New York: Globe Book, Co., 1973.
Write Now! is an excellent resource book for teachers of creative writing. It is designed as a textbook; each section can be covered in one or two days. Many of the exercises deal with figurative

language, attempting to help students become more concrete in their writing. The book contains step by step exercises on characterization, plot, stting, etc. leading to a unified short story. The following chapters break down the aspects of writing a play. The last chapter is concerned with writing various short forms of poetry. My favorite section was an exercise in creativity where students were given a choice of "answerless questions" to speculate upon (e.g. "Which is colder, an iceberg or fear?"). Good resource book, written for the junior high school level.

English, Helen W. "Rock Poetry, Relevance, and Revelation." *English Journal*, 59 (1970), 1122-27.
Excellent article for anyone trying to incorporate popular music into a poetry unit. Ms. English describes her multi-media approach: records, taped lectures, and writing. She gives sample selections for the theme "Racial Protest." At the end of the article, she lists poetry books and records that she has found useful.

Garrett, DeLois. "Dream Motif in Contemporary Negro Poetry," *English Journal*, 59 (1970), 767-70.
Good article. Traces the black man's dream through the writings of Langston Hughes, LeRoi Jones, Gwendolyn Brooks, Martin Luther King, and others.

Gibbons, Maurice. "Hello...Hello...This is the Poet Speaking...Do You Read Me?..." *English Journal*, 61 (1972), 364-71.
The entire article is as lively as the title! This is a glorious, radical article addressed to teachers who can't understand why their students are turned off by poetry. Gibbons suggests having students bring in poetry that they like. He believes that students should be able to respond to poetry in a variety of ways: slides, illustrations, tapes, and posters. This article should be required reading for anyone who teaches poetry. He offers ideas that are a great alternative to the question-and-answer method.

Greene, Gordon J. "Motivating Students to Study Shakespeare: A Creative Notebook Approach." *English Journal*, 61 (1972), 504-7.
A different idea for helping kids understand Shakespeare. Greene has his class keep journals for *Macbeth*. The requirement is that they summarize each scene as they finish it in *one* sentence. The summaries may be written in standard English, King James English, or modern jargon.

Koch, Kenneth. *Wishes, Lies, and Dreams*. New York: Vintage Books, 1970.
The ideas for eliciting original student poetry he describes can be used in the upper elementary grades, junior high, and senior high. Beside demonstrating how he uses cinquain, haiku, concrete poems, and other forms with fourth and fifth graders, Koch gives examples of other patterns ("I wish...," "If I Could, I would...," sestinas, "lies," etc.). The kids' work is a testimony to his success. This is an excellent resource book for anyone who wants to foster creative thinking and an appreciation for poetry.

Mecklenburger, James. "The Poetry Pickle --Some Reflections." *English Journal*, 59 (1970), 263-65.
In this article, the author poses many questions, but no answers. He believes that teachers of poetry should ask themselves several questions before beginning a poetry unit: Should or can students choose the poetry they study? By what standards should we judge student writing? What can be tested a nd graded? This is a good article for someone just beginning to wrestle with the poetry problem. It should be read before anything else.

Moffett, James. "What Counts?" *English Journal*, 61 (1972), 571-74.
Moffett tacles the accountability issue, claiming that if teachers are to be held accountable for their students performance, they must be given far greater controls ober scheduling, grouping, methods, censorship, materials, etc. He says that schools should not be prescribing what to learn, but how to learn. Moffett ends with a bang, stating that accountability is a smokescreen for real problems such as tax inequities.

Morse, David E. "Avant Rock in the Classroom." *English Journal*. 58 (1969), 196-2oo.
Morse believes that in fifty years, song lyricists like Leonard Cohen, Paul Simon, and others will be included with the traditional poets in anthologies. He believes in capitalizing on student interest in them now. At the end, he gives a list of good and timely books to use for resources.

Rosinger, Lawrence. "The Class Answer as a Teaching Device." *English Journal*, 57 (1968), 1032-35.
An interesting approach to the study of *Hamlet* (or anything, for that matter), designed to get away from factual questions. Rosinger begins his unit on *Hamlet* by asking the kids of they know anyone who believes in ghosts. This always gets a discussion going. He dittoes off answers to essay questions about the play and lets the class read the answers.

Toffler, Alvin. *Future Shock*. New York: Bantam, 1970.
Must reading for teachers who really want to prepare students (and themselves) for the mind-jarring changes of the future. Toffler makes predictions about current advances in science and technology and the impact they will have on society. His basic theme is that the pace of change will keep accelerating. He suggests some awesome possibilities for the future: a scientific method of "carbon-copying" people, increased mobility, the "throw-away" society, and brief human relationships. *Future Shock* is an exceptionally well-written and thoroughly fascinating book. The fact that Toffler's book is well-documented makes it all the more frighterning. I highly recommend this for educators of all levels and subjects.

Wigginton, Eliot, (ed.) *The Foxfire Book*. New York: 1972.
The charm of this book isits local color, reflecting the speech, customs, and life style of the Appalacian mountain people. It was born out of the editor's last-ditch effort to get his Rabun Gap, Georgia, students to do something in English class besides

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shoot paper airplanes. As a class project, the students in Wiggonton's class decided to put together a magazine based on the waning crafts and folklore of the community's senior citizens. Many parts of the book are written in unadultered mountain dialect, as captured on tape recorders. I was thoroughly captivated by the section in which an eighty-four-year-old woman instructs two teenage boys in the art of cooking hogshead. Another section is devoted to the art of moonshining. The most amazing thing about this book is that it was written by hard-to-motivate high school students. Highly enjoyable reading.

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Baylor, Robert, and Stokes, Brenda, eds. Fine Frenzy. New York: McGraw-Hill, 1972.

Brown, Turner. Black Is. New York: Grove Press, Inc. 1969.

Dunning, Stephen; Lueders, Edward; and Smith, Hugh; eds. Some Haystacks Don't Even Have Any Needle. Glenview, Ill. Scott, Foresman, and Co., 1969.

Hogan, Homer, ed. Poetry of Relevance. Totonto: Methuen, 1970.

Lowenfels, Walter, ed. The Writing on the Wall. New York: Doubleday and Co., 1969.

Randall, Dudley, ed. The Black Poets. New York: Bantam books, 1971.

__________ Sounds of Silence. New York: Scholastic Book Services, 1971.

A HUMANISTIC, ACTIVITY APPROACH

TO JOSEPH CONRAD'S LORD JIM

AND FYDOR DOSTOVEVSKY'S CRIME AND PUNISHMENT

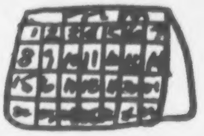
A NINE WEEK COURSE

BRUCE D. HUNTING

A Humanistic Activity Approach to Joseph Conrad's Lord Jim and Fyodor Dostoevsky's Crime and Punishment

by Bruce D. Hunting

CRIME AND PUNISHMENT - a 4 week course



General weekly outline: Pace approx. 100 pages per week.

not necessarily in this order

1) Read Crime and Punishment
2) Lecture-Discussion of specific themes/topics in C&P.
3) Project activities and preparation of student projects.
4) Project activities and preparation of student presentations
5) Responses to C&P and other literature thru stimulus activities.

I. A Few Response Activities

A. Tell the class about an experience of which you were reminded while reading C&P. Examples: pawn something, being broke, met someone who felt he was above the law.

Some project possibilities:
1) Collection of your poetry in response to reading C&P.
2) Autobiographical accounts of experiences similar to characters in C&P.
3) Write a short story based on one of the events in the novel.

B. Create a cartoon about an event or chapter in the novel. Put it on the board or pass it around.

Some project possibilities:
1) A comic series to tell the story of Raskolnikov.
2) Collect cartoons which illuminate the themes present in C&P. Put them in chapters in a book.
3) Write a parody of Raskolnikov's problem.
4) Create cartoons about the characters using quotations from the novel for captions or dialogue.

I.

C. Have students act out the first meeting of Raskolnikov and the pawnbroker, Alyona Ivanovna (or any other scene they wish). Review the scene if necessary.

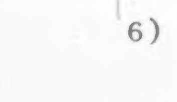
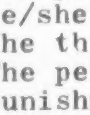
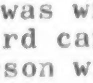
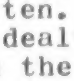
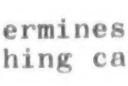
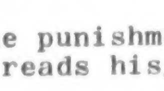
Some possible projects:
1) Tape radio play sequences from the novel
2) Video Tape an hour (50 min.) version of C&P, complete with commercials. (50 minutes or whatever time, so it can be shown during a class period)
3) Write a play including dialogue and stage direction, and anything else you feel important using C&P's themes.

D. Make a journal entry (feelings, thoughts, opinions), about a passage in the book which interested you or made you feel strongly - mad, sad, happy, anxious, rebellious, elated, etc.

Some possible projects:
1) Keep a journal every day (at least 4 days a week)
2) Keep a journal for Sonia or Svidrigailov or Petrovitch or Dounia or Razumihin as you're reading the novel.
3) Make a collection of your sketches or photographs from magazines which could be "read" as your daily journal.

E. GAME "Crime and Punishment" or
"Is What You Do, What You Get?" by B.D.Hunting
To be played by a few (4 or 5) persons, or by a whole class (40 or more).

1) Everybody writes down a crime on a piece of paper with a very brief elaboration (one sentence). ie. One of a group of men, who attacked another man, is killed.
2) Everybody writes down a punishment for a crime, but not the one he wrote down in #1. He gives a very brief explanation. ie. 10-15 years penetentiary, no parole.

3) Everyone is dealt a playing card (or given a number).
4) A card is dealt from another deck (or a random number is called). The person with that card is the person who commits the next crime.
5) The next card dealt determines what the crime is. The person with the matching card reads the crime he/she was written.
6) The third card dealt determines the punishment. The person with the matching card reads his/her punishment.

I.

E. GAME

7) Everybody writes down his opinion of the justice of the sentence. Why it is a just sentence or why it isn't. Time limit of three minutes.
8) Everybody reads their opinion.
9) Two more cards are dealt. The first determines who will be the prosecutor, the second determines the defense attorney. They may make opening statements.
optional-10) Deal 12 more cards for the jury members. If a jury is not picked, a poll of the entire class at the end of the game can determine the punishment, if any.
optional-11) Prosecutor and defense attorney may call character witnesses (experts ie. psychologists, M.D.'s,etc.) and the defendant.
12) If #10 and #11 are omitted, the prosecutor and the defense attorney should elicit support of their cases from students in the class and the defendant.
13) Prosecutor and defense attorney make their closing statements and the class is polled for the verdict (or the jury is polled).
Decide ahead of time whether you are going to require a unanimous vote.

This game could take many forms. #'s 1-8 could be a complete game for the classroom. If the game is continued past #8, then #7 and #8 should be excluded. Also, the game can be played with any number, from 4-5 persons in the short verson to 40+ in the complete game.
Adjust the game to fit your circumstances - class size, age group, class sophistication, teacher personality, etc.
P.S. I've never played the game. . . .but it sounds great, doesn't it?

II. Lecture-Discussion Topics

A. Biographical information about Fydor Dostoyevsky

1) Gide, Andre. *Dostoyevsky*. New York: New Directions, 1961.
2) Lavrin, Janko. *Dostoyevsky*: *A Study*. New York: The Macmillan Company, 1947.
3) Yarmolinsky, Avrahm. *Dostoyevsky*: *His Life and Art*. New York: Grove Press, Inc., 1960.

B. The Role of Fate

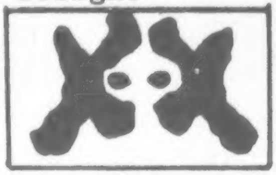
1) Coincidence in Crime and Punishment.
2) Relate personal experiences which have influenced your life style.

C. Superman Idea

1) Social Darwinism
2) Nietzsche
3) elitism

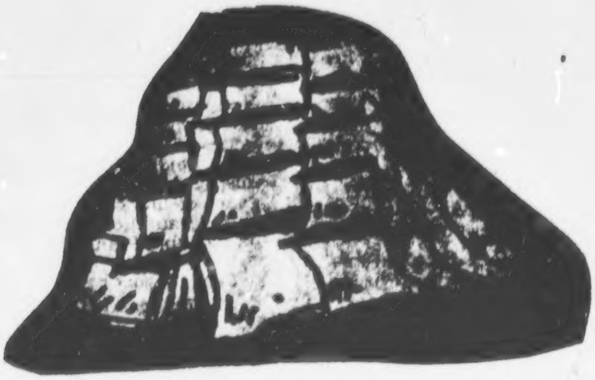
D. Raskolnikov, the Psychologist's Delight

1) Dreams
2) Schizophrenia
3) Psychosomatic illness



Introduce these activities early in the term and allow everybody to try, at least, abbreviated forms of the projects. Then the students will make their own decisions about which activity interests them. Don't be too explicit in describing and doing the introductory activities. Allow for individual experimentation. Use class time for these projects after the students have made decisions on what they're going to do.

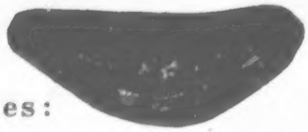
Important Note for Teacher-Educators

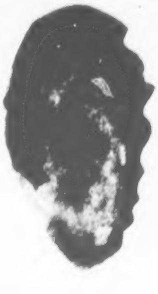


LORD JIM - a 4 week course

General weekly outline: Pace approx. 100 pages per week

1) Conduct three or four activities per week related to the section of the novel being read, or to the whole book.
2) Spend 1/5 of the class time per week on reading *Lord Jim*. Use either all of one day or 15-20 minutes of three or four days.
3) Introduce the following activities early in the term and allow everyone to try, at least, an abbreviated form of the projects. Then the students will make their own decision about which activity interests them. Try not to be too explicit in describing and doing the introductory activities. Allow for individual experimentation. Use class time for these projects after the students have made their decisions.





Suggested activities:

I. "Who Told What to Whom, When?" or "Who's Talking?"

Each group of two or three will have a point of view puzzle to put together in a coherent short story.

A. X is telling the readers a story when X sees Y and introduces readers to Y, who starts re-telling the same story from Y's viewpoint. Then Y tells Z's story which is an extension of X and Y's stories.

B. A is telling a story to M,N,O,P,& Q. Also, we, the readers, are listening to A tell the story. Occasionally B interrupts to tell us about A telling M,N,O,P,& Q his story which is actually the story of C.

I.

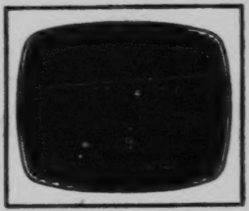
C. U tells a story about V telling a story about V and W. Also T tells a portion of the story of W, and W tells W's story. Make all the stories logical, but make W's the most convincing.

D. 7 tells about an event 7 experienced. 8 tells about the same event, but 8 was not with 7. 9 and 10 continue with the event after 7 and 8 have left the scene. 7 and 8's stories are not the same. 9 and 10's account seems to justify 7's story. Make 8's story believable.

Each group will receive one of these puzzles on a 3"x5"card. These multiple viewpoints resemble Conrad's narration. The problem in working these puzzles is the seemingly contradictory perceptions which are both factual.

Project possibilities:
1) Write a short story. Experiment with point of view.
2) Create an event and get responses from witnesses. This would be a psychological investigation of perception.

II. "Zoom-In and Zoom-Out, Slow Motion and Stop Action plus Instant Replay" or "Now I Can See It!"



Everybody describes a scene or object without saying exactly what it is. Others try to guess what the object or scene is by the hints in the written description.
Hopefully, figurative language,ie. similes, metaphors, descriptive passages, will be used. Let the students experment without telling them to use similes, etc. Do it as often as it continues to be active and successful

Project possibilities:
1) Make a game out of finding Zoom-In's,Slow Motions, etc. techniques in *Lord Jim*.
2) Question figurative language in *Lord Jim*. How does this type of language help and/or hinder the novel's readability? When is it useful? When not? To what extent is it a skill and to what extent is it natural?

III. "What Really Happened Out There?" or
"How I Learned To Keep My Cool With a Blushing Naked Ego?"

Via H.G.Well's Time Machine and Joseph Conrad's frontal lobes, set up pre-trial interviews with Jim by contemporary news-people, ie. Walter Cronkite, Howard Cosell, Barbara Walters, Eric Sevareid, Jack Anderson, and Ann Landers!

Insights to be gained through these questions are numerous. ie. What is the value of interviews? What are their limitations? How do loaded questions, out-of-context statements, lies, and half-truths affect the interview's validity?

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IV. "Who's Responsible? Who Tried to Cover-Up? Who Knew About the Cover-Up?" or
"Why Weren't the Pilgrims Told When the Water-gates of Hell Were Opened?"

Conduct "The Patna" Hearings.
This could be a complete week's project, or more. Also, it might be interesting to video-tape the hearings.

Project possibility:

Investigation Committee	Interviewees
Captain Brierly	Archie Ruthvel
Marlow	The Frenchman
Concerned Citizens	Two Malays (Chap.8)
Prominent Townspeople	Jim
	1st Engineer,"The Patna"
	2nd Engineer,"The Patna"

IV. Questions for the courtroom to ponder:

"Will the Captain testify? Or will he run away?
or resign his commission?
Will he evoke Special Captain's Privileges?

V. Emotional Experiences in Response to Crisis

Here poetry writing could be used with these possible stimuli:

1) Dramatic reading by the students or teacher
2) Short story reading
   ie. Jack London's "Love of Life", and "To Build A Fire"
3) Music; records, tapes, and live
4) Short Films

Project possibility:
Make a collection of poetic responses to Lord Jim, using these styles:

forms
concrete
free verse
sonnet
haiku
blank verse
rhyme and unryhmed

poets
Ferlinghetti
e.e. cummings
Shakespeare
Stephen Crane
Eliz.B.Browning
Emily Dickinson
Brautigan
Alan Ginsburg
Eve Merriam
Donne
Blake
Yeats
Spenser
W.Whitman
F.G.Lorca

VI. Create a Comic Section Series of Lord Jim

Have a student or a pair of them (one artist; the other a writer), have a series ready (8-10 frames) each week for class presentation. The viewers should give positive reinforcement and criticism in the form of suggestions with respect to accuracy, detail, etc.

For best results, it should be done along with the reading of the novel to encourage novel-like sequence with attention to specific detail and to point-of-view.

VI.

Good time to begin this project would be as the story gets exciting. . . .about the 7th or 8th chapter.

The cartoonist's and author's work could be reprdduced and bound into a few collector's editions, including at least one copy for the teacher to show off, of course.

VII. Biographical Research and Interview "Personal Interview with Joseph Conrad"

After familiarizing themselves with a particular period* of Joseph Conrad's life, the students will be prepared to field questions from their classmates about his personal life.
*For an ambitious student, more of J.C.'s life could be covered.

Project possibilities:
1) Prepare the interview on audio-tape.
2) Video-tape the question and answer period.
3) Write up the interview in the "Playboy" style.

Of course, the more interesting and provocative information will make the best interview.

VIII. Poll, Poll, Poll, Poll, Poll, Poll, Poll, or "Does Anybody Care, or Know?"

Take a survey (poll) of what people think Jim should have done. Describe the indident, and ask the questions.
Was he a coward?
Was he wrong?
What would you have done?

VIII.

Project possibilities:
1) Try to determine what you want the results to be before starting the poll.
ie. "Most people (80%) feel that Jim should have stayed with the ship."
Adjust your questions, and the people you poll, and the way you ask your questions to obtain your desired result.
2) Make a comparison of poll results.
ie. Youth versus adults, or Red-heads versus Blondes.
3) A total project might include three or more surveys, including at least one unbiased "honest" poll.

The gains for the students in a project such as this are better understanding of polls, of bias, of language manipulation and of phenomena interaction. Also, the relationship of experience, reality, and perception, to Truth is explored.

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IX. Media Activity

Drawing, Painting, Poster, Poem,
Montage, Collage, Mobile,
Slides with Music,
Super 8MM Film,
Dramatic Reading,
Song Writing

Choose the medium which helps you to illustrate the strong feelings you experienced in reacting to Lord Jim.

Project Possibilities:
1) Montage
a large bust of Jim, made of magazine photos.
a. at the time he is about to jump into the lifeboat
b. after he has been in the lifeboat for a time
c. when he appears before Doramin after Dain Waris, his son, has been killed
OR a whole body montage, 6 feet tall, life size, for fun and profit.

IX.

2) Dramatic Reading
Adjust the room's setting and feeling to correspond to your particular selection.

ie. Jim and Doramin Confrontation
- a. Music is brave, dramatic and fearless
  ie.Black Sabbath music
  After he's shot play Bloodrock I or II
- b. Lighting could be flashing , ie. strobe, as he is falling and dying.
- c. Sound of a starter pistol (blank) could be heard
- d. Use the smell of gunpowder as he is shot and rotting funeral flowers for the smell of death

3) Super 8MM Film
Think of a crisis or mood (ie.melancholy) situation. Shoot it in a Montage effect, filming places, people, objects that help you show your reaction to Lord Jim. Adding taped music to the film can help it to illustrate the feeling.

X. More Traditional and Scholarly Activities
Papers and Research

These more "scholarly" activity topics can be handled in different media as well or better (more exciting) as written papers.
An example of this is to create a children's story of Lord Jim. Your purpose would be to "teach" little ones how to do the right thing in a difficult situation. And if they did the wrong thing, how could they make up for their mistake?

I do not suggest that the students include death as a means for redemption or re-establishment of self-confidence and courage, as it is used in Lord Jim. You, the teacher, may wish to suggest or accept that alternative. I counsel against it.

X.

Project Possibilities:

1) Character comparison and analysis
2) Compare literature (Lord Jim and Crime and Punishment)
3) Biblical references, themes and parallels study
   ie. Christ figure, and search for Paradise
4) Shadow image in Conrad's work
5) Biographical influence in Conrad's work
6) Moral issue(s) of guilt, redemption or forgiveness
7) Literary criticism research
   a. Books
      Guerard, Albert, Jr. Conrad the Novelist, Mass.'58
      Karl, Frederick R. A Readers Guide to Joseph Conrad. New York 1960
      Levis, F.R. The Great Tradition. London, 1948
      Stallman, R.W., ed. The Art of Joseph Conrad, A Critical Symposium. Michigan State University, 1960
      Van Ghent, Dorothy. The English Novel: Form and Function New York, 1953
      Van O'Connor, William. Forms of Modern Fiction. Bloomington, Indiana, 1959
   b. Articles
      Collins, Harold P. "Kurtz, the Cannibals, and the Secondrate Helsman," Western Humanities Review. Autumn, 1954
      Day, A. Grove. "Pattern in Lord Jim: One Jump After Another." College English. April 1952

and...

      Ford, William J. "Lord Jim: Conrad's Study in Depth Psychology", Northwestern University Medical School Quarterly Bulletin. Spring '50
      Haugh, Robert F. "The Structure of Lord Jim." College English. December 1951

ONE HUNDRED SIXTY FIVE WAYS TO HELP STUDENTS READ BETTER

William o. Chapman

PART I

ONE HUNDRED WAYS OF IMPROVING READING

The following is a listing of varied techniques that could be used to help pupils in our schools. The techniques represent many viewpoints on "how to" that I have come across in my reading during the curriculum workshop. Ideas for all levels included.

1. Teach the basic sight word list of 220 words. Dolch list of 220 sight words available on cards. Dolch: Sight Words Bingo Game. Make cards with one word on each card. Pupils test each other. Use sight words in sentences written on cards. Look for sight words in newspaper column or book to see how often used.

2. Make a study of words: (a) prefixes, suffixes; (b) word building; (c) adding different endings to words and noting changes in spelling; (d) separating double words into their parts; (e) separating words into sylables.

3. Make a list of small words using the letters of a larger word. Teacher or pupils suggest words, like; Philadelphia.

4. Point out small words within a larger word. Teacher or pupil made lists. Caution: hate, ate -- but not: great, eat.

5. Point out the general configuration of words. Point out differences in the form or shape of words; e.g., ran, running.

6. Make a list of words in our language that can be reversed to form new words; ton-not. Teacher can make a chart with a list of words to be reversed; pupils write the reversed word. Chart with word used in sentence and its reversal to be supplied in blank space by pupil.

7. Teach use of dictionaries: (a) standard type; (b) picture type.

8. Use discrimination exercises. (Words nearly alike.) Teacher-made lists of words nearly alike with some words exactly alike included.

9. Give phonic drills on needed sounds: long vowels, short vowels, consonantal blends, etc.

10. Point out various ways of recognizing certain sounds: e.g.: f-ph, ough, etc.

11. Point out words that have come into our language from foreign languages.

12. Teach alphabetizing and give practice.

13. Have pupils keep individual lists of words not instantly recognized by them. Pupils make booklets of new words arranged either alphabetically or by subjects. Envelpoes labeled "Words I Do Not Know." When these words have been learned, put the words into an envelope labeled "Words I Have Learned."

14. Classify words under variuos headings, such as sports, hospital, circus, food, etc. Teacher-made lists. Pupils supply words when teacher gives classification. Teacher gives words and pupils classify.

15. Match words and meanings, or words and synonyms, and vice versa. Find opposites.

16. How else can you say it? Make lists of synonyms; e.g., nice, beautiful, lovely, splendid, gorgeous, delightful, delicious, etc.

17. Divide words into families.

18. Appeal to all senses where possible. Arouse as many images as possible.

19. Trace and copy difficult words found in newspapers, magazines, textbooks, etc. Samples: television, penicillin.

20. Unscramble words and sentences.

21. Have pupils make lists of rhyming words.

22. Eliminate words that do not belong in certain lists or categories: business, sports, etc.

23. Play "Switch-it" games to increase vocabulary (change one letter in a word to form the next: batter-matter, or batter-barter.)

24. Show how to get meanings of words from the context. Any textbook or fiction book.

25. Supply the missing words in a pragraph. Cut up old tests containing pragraphs with missing words.

26. Increase the number of contacts with each new word: "Use a word till you make it your own."

27. Teach the use of language cues and signals--expressions like furthermore, besides, in the first place. Underline transition words found in newspapers, stories, articles, etc. Underline words of time, place, or direction in pupils' composition.

28. Teach recognition of signs seen on streets, buses, etc.

29. Get acquainted with comparisons found in reading: for example, as red as a rose, as white as snow.

30. Explain idiomatic expressions. (Does it mean what it says?) Match proverbs, sayings, and idioms.

31. Drill on the multiple meaning of words.

32. Teach the use of glossaries. Textbooks in science, mathematics, etc.

33. Dramatize words requiring action: stand, laugh, cry, etc. Teacher-made chart. "Perform an action to show you know the meaning of the following words."

34. Teach how to use an index of a book to locate specific information. Books in the content areas.

35. Teach how to use the table of contents to locate specific information, main topics in any book.

36. Cooperate with parents in seeking to correct the pupil's physical defects. Glasses, hearing aids, etc.

37. Teach left-to-right progression. Typewriter.

38. Help pupil to overcome pointing. Give directions without using hands. Describe some action using only words.

39. Help pupil to overcome vocalizing while reading silently. (Using breath or voice in silent reading=vocalizing.)

40. Reduce lip reading in silent reading.

41. Teach phrasing and give oral practice in reading in phrases. Flash cards with phrases.

42. Read to the pupils to show good phrasing, expression, etc., to convey meaning and create mood.

43. Increase eye span so that pupil takes in groups of two or three words at a time.

44. Develop rhythmical eye movements and return sweep of eyes.

45. Use tachistoscope, Timex, or Controlled Reader.

46. Give timed reading drills to increase speed after pupil has mastered the mechanics of reading.

47. Use tape recorder to help pupils gain poise and confidence in oral reading and also to notice their errors. Tape recording of pupils' original plays or conversations. Dramatization of news reports.

48. Supply titles for paragraphs of short subjects. Choose title from list of possible titles. Old books cut up. Paragraphs mounted and questions listed below.

49. Select main ideas and topic sentences of paragraphs.

50. Give exercises in finding details in answer to specific guiding questions listed at board or dictated in advance.

51. Place events in time order of occurrence. Place ideas in proper sequnce. Make a historic time-line for important dates.

52. Give directions for making things or for performing certain actions, e.g., making a cake, building a model plane.

53. Find the answers to these guiding questions in reading a story: Who? When? Where? Why? How? What?

54. Teach use of special clues like subheads and sideheads in school textbooks. Textbooks in the content subjects: history, science, etc.

55. Be sure the pupil understands the purpose for doing specific work. State the purpose before assigning the reading problem; e.g., skimming, summarizing, etc.

56. Have pupil verify facts. Quote sources of information. Compare different newspaper versions of same story.

57. Correct hazy notions (boners). Classroom boners. Daily news clippings.

58. Have retarded readers give step-by-step explanation of processes in problem solving in Mathematics.

59. Supply the missing part of problems in arithmetic, science, etc. Give details of a problem and have pupils supply the question.

60. Teach skimming for various types of reading. Match sentences and key words in a paragraph or story.

62. Read reports made by pupils.

63. Teach outlining as a means of summarizing. Write the summary for a paragraph, chapter, or story.

64. Practice choral reading.

65. Make a hobby booklet. Pictures depicting hobbies cut from magazines, mounted and made into booklet.

66. Improve pupil's reading background by enlarging experiences. "Show and Tell." Arrange exhibits; discuss. Discuss trips, programs, books, personal experiences, etc. films, slides, pictures.

67. Provide an opportunity each day for recreational reading; browsing or "free period." Each class, regardless of subject, should have a library corner for interesting and varied material.

68. Introduce new books by reading an interesting part to the pupils. Stories of adventure; biographies of famous persons.

69. Progressive storytelling by pupils. An unsolved mystery; current news stories.

70. Make a chart to advertise books pupils have completed. Chart containg list of pupils. When pupil has finished a book, he gives short summary of the book orally.

71. Teach the art of listening with attention and with responsiveness. Teacher gives pupils questions before reading -- to be answered when the pupil hears the answer in the teacher's oral reading.

72. Provide an audience situation occasionally. Oral reading to class, or group when pupil is ready.

73. Vary the reading material as to type and difficulty so as to challenge all interests and levels of ability.

74. Encourage library cards from public library.

75. Encourage browsing. Publicize and reward efforts.

76. Circulate books. Set up simple system for browsing.

77. Interpret maps of various kinds brought to class by pupils or obtained by teachers. Subway maps, auto, street, bus, globe, etc.

78. Make and interpret graphs in all subjects.

79. Interpret pictures. Pictures from magazines; mount and place questions below pictures.

80. Supply an ending for an incomplete story. Pupils prepare slips naming characters and suggesting incident to be scrambled and then selected.

81. Make inferences by reading between the lines.

82. Predict the outcome of a story.

83. Make scrapbooks of original stories. Class anthology.

84. Prepare a class newspaper. About two mimeographed sheets contributed by all members of the class.

85. Make use of a bulletin board. Interesting material in all fields changed weekly or so.

86. Have pupils work out simple crossword puzzles in all subject areas.

87. Have pupils work and compose riddles. Pupils bring in riddles. Pupils compose riddles in various subjects.

88. Use experiments, models, diagrams, illustrations to focus attention on meaning. Class "experts" demonstrate to the group.

89. Conduct quizzes in all subjects. Teacher and pupil made material.

90. Have pupils interpret cartoons and jokes.

91. List good TV and radio programs for pupils.

92. Give standard tests to show pupil his progress. Graph or chart of class and individual progress.

93. Diagnose the needs of the pupil and explain these to him.

94. Develop the attitude of demanding the meaning from reading, rereading, using the dictionary, working out the context, rather than giving up.

95. Realize that all pupils progress at different rates. Spur the indifferent, encourage the slow, hold the better pupils to standards.

96. Reduce tension by praising any effort by pupil. Success breeds success in all aspects of learning.

97. Adopt an effective plan of grouping. Try two groups but be flexible in making rearragements.

98. Discuss pupil's errors constructively. Give positive, simple advice understandable by pupils.

99. Establish good rapport between teacher and pupils. Patience, understanding, humor.

100. Have pupils read plays and take the parts of the characters.

PART II

TO IMPROVE YOUR READING RATE AND COMPREHENSION
(Not magic, just common sense)

1. READ REGULARLY.
   Practice doesn't make perfect but it perfects. Practice by reading at least one half-hour every day.

2. BEGIN WITH EASY MATERIAL.
   A familiar vocabulary with ideas easy to grasp is advised. Fiction or other material of high interest is good.

3. WORK TOWARD MORE DIFFICULT MATERIALS.
   News magazines, non-fiction on topics of current importance - then trade and prfessional journals in your field of specialization is one way to proceed.

4. UNDERSTAND WHAT YOU READ.
   Rate is determined by understanding. Turn statements into questions; go in with a question and come out with an answer.

5. DETERMINE YOUR PURPOSE BEFORE YOU BEGIN.
   Decide beforehand why you are reading this material, estimate its difficulty and then read in terms of these factors.

6. SEE THE PATTERN IN THE AUTHOR'S PLAN OF WRITING.
   Spot the central ideas and plan of development in either fiction or non-fiction.

7. REDUCE VOCALIZATION IN ALL SILENT READING.
   Think the words, don't move your lips to form the words. Press to read faster than the words can be pronounced.

8. READ UNDER PROGRESSIVE PRESSURE.
   Read as if you were to take a test on the material in 10 minutes.

9. IMPROVE YOUR VOCABULARY.
   Systematically attempt to increase your word knowledge by making new words a part of your oral vocabulay - use the words.

10. CHECK YOUR COMPREHENSION.
    Don't skip or skim; stop to write notes from memory to see if you can.

11. INCREASE YOUR STORE OF KNOWLEDGE.
    The more you know about a subject the faster and better you can read.

12. DON'T MAKE A FETISH OF SPEED.
    Slow down and speed up as the occasion demands. Experts use many speeds, not just one.

13. BE PERSISTENT.
    No magic formula to double your rate overnight will do the trick. Pressing may be fatiguing at first. In the beginning you may be more ineffective but with persistence more effective reading becomes habitual.

14. HAVE FUN -
    and when you stop enjoying that which you read, you're wrong. Go over the steps again and see if you're not progressing according to these simple yet effective steps toward better and more interesting reading.

PART III

ACTIVITY CARDS
(type on 3x5 cards)

Here are some suggestions for independent activities in the classroom. They can be used in place of the traditional book report or as self-selected reinforcement activities for skills. They can be used in many ways. The student may use them as a basis for a contract for a given unit of work. A pile of them could be placed in the classroom for pupils to use during free time. They can be grouped in categories. Students can add new activities of their own.

1. Who was the main character in the story? Write the character a letter. Suggest what might have happened if he had acted in another way.

2. How did you feel about some character in the story? Suggest some sentences or phrases that made you feel the way you did.

3. Write some sentences from the story that show that someone was excited, sad, happy, or ashamed. Write the sentence another way to give the same feeling. (characterization)

4. Is the story about the present, past, or future? Make a drawing of something in the story to show how you came to this conclusion.

5. Write in alphabetical order 20 new words that you found in the story. (reference)

6. Write in alphabetical order 10 words of a certain type that you found in the story: mysterious words, fantasy words, etc.

7. Write three sentences from your book where the author did not mean exactly what he said. Read between the lines. What did he really mean? (inference)

8. Write eight sentences about the story which are not complete. See of someone else can complete them. (details; syntax)

9. Find sentences in the story that tell (a) how something sounds, (b) how something looks, (c) how something feels. (details)

10. Select some music which would create a mood for the book you selected. (mood)

11. Choose a character from the story and one from another story. Plan a meeting between these two people. Write the conversation between these two people as a play. (prediction)

12. Make 10 vocabulary cards. Put the word on the front. On the back write the pronounciation, definition and a sample sentence. Test out a friend to see which words your friend knows. Teach 3 words that were not known. (vocabulary)

13. Choose a story character. Pretend that something he owned in the story has been lost. Write an advertisement for the daily paper's lost and found column in an effort to get it back for him.

14. Write a comparison of one person in the story to a real person you know. How are they alike? How are they different? (compare and contrast)

15. Find three pictures that fit the main character in the story. Write under each picture the reasons you had for choosing it. (interpretation)

16. Draw a picture of one of the memorable scenes in your story. Show as many details as you can. (details)

17. Locate information about the place where your story took place by consulting the encyclopedia. Locate the place on a map or globe. Tell your teacher or a friend five things you learned about the location. (setting)

18. Write three questions that can only be answered by reading the story. Read the story and answer the questions.

19. List five characters from the story across the top of your paper. Write five characteristics of each person under each name. Write the opposite of each of the descriptive words you write. (vocab.)

20. Tell the high points of the story in five brief sentences. (sum.)

21. Pretend you are a news editor in the city where the characters live. Write two articles which could have appeared in the paper at the time the story took place. Write the headlines to your story. (main idea)

22. Write three riddles about the story. Put them on cards with the answers on the back. Try them on a friend.

23. Make a poster advertising your story. Make it bright, bold and simple. Put it up for others to see.

24. Invent a symbol alphabet. (A=/; B=#; etc.) Write a message to a friend about an exciting part of the book you read using your code. Have your friend decode it.

25. Make your story into a popular rock song. Write it down and sing it to the class if you want to.

26. Pretend a character from your book meets a character from another book you have read. They meet at a football game when they both grab for the mustard at the same time. Write or record their conversation.

27. Write an epilogue to your book. What happens after the book ends.

28. On what day of the month is your birthday? Open to that page in your book. Make a list of the first word on the next ten pages. See if you can write a story using those words.

29. Suppose you had written to a character in your book and asked him what he would like for his birthday. Make a list of ten presents he might have asked for. Explain why he would want those presents.

30. Choose a place mentioned in the story. Write a legend about the place.

32. Pretend you are a star reporter. Write an article for your paper on the happenings in your class.

33. Write ten descriptive words about someone in your class. See if your teacher or a friend can guess who you were thinking of.

34. Think about a problem in your class or in the school. Write an Ann Landers letter about the problem. Pretend you are Ann Landers and write the reply.

35. Select some records that would be good background music for study periods. Explain why you chose the records you did.

36. Teach someone else to draw something by giving very specific directions. Try this for practice. Draw 2 verticle parallel lines 5 inches long and 2 inches apart. Draw an oval at the top and bottom of the two lines touching the lines on each side. Erase the top half of the bottom oval. Draw parallel diagonal lines ½ inch apart between the two parallel lines. Draw a 3 inch wavy line from the center of the top oval upward. Hint - draw the picture first, then write directions.

37. Make four columns on your paper with the following headings; Thingsthat move by themselves; Things that can be moved easily; Things that are difficult to move; Things that can't be moved. List as many things as you can under each heading. (categorizing, productive thinking)

38. Make a new activity card - do it.

39. Draw a picture or find a magazine picture of one object. Name as many things as you can that it can be used for. Pencil - 1. writing letters 2. doing homework 3. scratching your head, etc.

40. Pretend you are going to cook a dinner for yourself and three friends. Plan a menu of what you would like to serve. Write out a shopping list that includes how much food you would buy, the cost of each item, and the total cost of the meal. Use the newspaper ads for most information.

41. List the qualities you think every good teacher should have. List those you think a teacher should not have.

42. After reading about a country in the encyclopedia or some other reference book, design a new flag for that country. Explain why you decided on the design you did.

43. Find five sentences in a story or article which give true facts. Find five sentences that are the opinion ofthe author.

44. Cut out one square of your favorite comic strip. Desighn the rest of a story for that strip that is different than the one from which the picture came.

45. Using an advertisement, underline facts in red, opinions in blue.

46. Read a poem out loud until you can read it well. (Watch the puncuation.) Tape it. Then listen to it and comment on how it could be improved.

47. Make an ad to sell youeself.

49. Suppose all of a sudden someone left you a million dollars. Make a list of what you would do in the order you would do them.

50. Suppose someone invented a smartness pill which you could take every morning and not go to school. Write what you would do today in the order you would have to do it.

E. New Directions in Language, Linguistics and Grammar

Crossroads and Action: An American Culture Course for Inner City High School Youth Whose Language Is Largely Oral

by Ruth L. Dunstone

Teacher Guide

This is a series 1 course to fulfill the American Culture English credit for the inner-city high school student, whose language is largely oral because he does not read well (there are even a few students who are just above the special-ed level).

This course is a humanistic approach that encourages the student, who is limited in reading and writing, not only to stay in school and graduate but also to have a worthwhile, successful experience in Language Arts.

In teaching a class such as Crossroads and Action, it is valuable for the teacher to be aware of the difference between "performance grammar" and "competence grammar." Performance grammar is the language a person "uses" in his daily life. Competence grammar is everything he has down inside his head: it is subconscious knowledge about sounds, meanings, and syntax. But subconscious knowledge is subject to error by slips of the torgue, incomplete sentences, unclear expressions, grammatically incorrect sentences, etc. Thus, the knowledge in the mind does not always come out accurately in speech. A student then either correctly uses his competence grammar(subconscious grammar) in his performance grammar, or he does not. The teacher can help the student by trying to bring his performance grammar closer to his competence grammar.

The purpose of Crossroads and Action is to help the student close the wide gap between his performance grammar and his competence grammar. It takes the premise that a student must explore and get to know himself before he can relate and understand the world. The class begins with mostly oral classwork and works toward the student accepting more and more responsibility.

Another important aspect to Crossroads and Action is to take as much advantage of the language experience approach as possible. As soon as possible, the teacher should work individually with a student, using cassette tapes. Since such a student has a good oral performance, he can be encouraged to tell some short experience about himself, or someone else, or even a made-up story. From this tape the teacher writes it down (with normal spelling) and gives it back the next day to be read aloud. The student then underlines every word he does not know and makes vocabulary cards of them to keep. The next day he reads his story again and goes through the same process. This becomes "his" story: part of his ego put into print. In this language experience approach, the teacher tries to move from her writing the stories out (or a good student helper), to the student writing his own story out from the tape. By using this approach, the teacher can point out to the student the mistakes he has made in grammar and sentence structure, which make sense to him since it is his own competence grammar. The four basic English disciplines of reading, writing, listening, and speaking all work well with this method. It would not work well, however, with too large a class.

Motivation

Every student wants to believe he can succeed but for the student who is limited in reading, motivation is of primary importance. This student needs to get started in a class where he can have success. It is not easy to motivate such a student: it requires work. But for the teacher who can do it, there are many rewards.

Stirring interest in the student and motivating him is essential in the first few days of class. This student has failed so often that by the time he reaches high school he does not believe it is possible for him to succeed. He also believes no class can give him anything better or different than he has always had. Consequently, many times this student is a behavioral problem.

This student gets not only verbal, but also non-verbal communication from the teacher. He can be ready to test her, act up, disturb the class, destroy materials and equipment, and make the teacher want to give up teaching. If, therefore, the teacher is subtle enough to touch a spark of empathy, curiosity, and a tiny bit of belief inside this student, who has such a low self-concept, he will skeptically reserve judgment of what the class is. And for the moment, he will tentatively control his behavior.

Success in motivating this student hinges upon his wish to achieve and feel self-worth. The teacher can shock such a student by showing him that what his actions are and what is inside his head are two different things. Slides or films on perception is one way of shocking. A student becomes amazed that his eyes do not always see what he thinks they see.

By focusing on this aspect of learning first, the teacher attempts to stir the imagination and interest of the student so that he realizes that this is no ordinary class.

Short, follow-up discussions on what language is, what language is for, what reading is, and how we learn to read can reinforce the thought in the student that he might just get something valuable out of this class.

After the discussions, briefly mention perseption (slides or films), what the eye sees, and the mind and what it does while reading. To draw a parallel between slides on perception and the student's reading, prove to him that his eyes do not read just the letters or words, but the mind and eye are constantly reading ahead.

Proof of this is to play cassette tape of some good reader reading a short story. -- Have the short story dittoed so the students can follow along and watch how often the reader repeats easy words when their eye and mind see a hard word ahead coming up.

CROSSROADS AND ACTION

Suggestions for Motivation

I. Visual Interest
  1. Show slides or films on perception
  2. Talk about perception
    a. What do you think you see?
    b. What is really there?

II. Discussion on language and learning
  1. What is language?
    a. Letters (alphabet)
    b. Words (vocabulary)
    c. Sentences

  2. What is language for?
    a. To gain meaning
    b. To communicate

  3. What is reading?
    a. Everything you know in your head
    b. Plus what you see on the page

  4. How do we read?
    a. See words (visual)
    b. Know meaning of words (meaning)
    c. Say words (sounds)
    d. We can go from seeing to meaning (can skip sound)

III. Connect perception with mind and reading
  1. Your mind is like your eye
  2. Your mind thinks it reads letters, and words, and sentences
  3. But your mind and eye does much more than that
  4.. Your mind and eye are constantly reading ahead
  5. Sometines you see a word you don't know coming up so you sometimes repeat easy words you know and have just read correctly so that it gives you time to guess at the harder word that's coming up
  6. Play tape of good reader here, using dittoed story

IV. Conclusion pointing to student
  1. Do you find it hard to sound out words you don't know?
  2.. How come? - Seems funny when you already know the English language and use it all the time talking to others
  3. Can you believe that you can really read better than you think you can?
  4. Do you think you need to know every word in order to read and understand?
  5. These are some of the things you will find out in this class.

CROSSROADS AND ACTION

Course Description

Reading, writing, and discussion in American Culture which will help the student distinguish between the surface structure and the deep structure within himself and the material.

INSTRUCTIONAL MATERIALS

Books

Directions 1 and 2, Durham, Graham, & Graser, ed.
Success in Language and Literature/B Unit 1,2,3,6, Tincher, Madgett, & Maloney, ed.
The Flint Journal

Records

"Arlo", Arlo Guthrie	Reprise #S-6299
"Revenge", Bill Cosby	Warner Brothers #S-1691
"Feelin' Groovy", Harpers Bizarre	Warner Brothers #S-1693
"I've Gotta Be Me", Sammy Davis Jr.	Reprise #S-6324
"Today", Brook Benton	Capital #S-9018
"Pete Seeger Sings Leadbelly",	Folkways/Scholastic #-31022
"Young Versus Old", Pete Seeger	Columbia #CS-9873
"Open Up Your Heart", Roger Miller	

Films and Slides

Ray Bradbury
On Perception

Unit 1 Theme: Finding Life (exploring self)

Readings

"The Motorcycle Song"	Directions	P. 3
"Me, Myself, and I"	SLL/B(Unit 1,Lesson 1)	P. 9
"Ninth Street Bridge"	Directions	P. 5
"The Real Me"	SLL/B(Unit 1,Lesson 2)	P. 13
"I've Gotta Be Me"	Directions	P. 104
"The 'You' You Want To Be"	SLL/B(Unit1, Lesson9	P. 43
"Conversation With Myself"	Directions	P. 114
"Now That The Buffalo's Gone"	Directions	P. 122

Audio-Visual

Records
- "Arlo"
- "Revenge"
- "I've Gotta Be Me"
- "Today"
- "Now That The Buffalo's Gone"

CROSSROADS AND ACTION

Unit II Theme: Walking in Life (exploring self and others)

Readings

"I'm Here"	Directions	P. 121
"Purple People"	SLL/B(Unit 3, Lesson13)	P. 232
"Graduation Night"	SLL/B(Unit 3, Lesson14)	P. 238
"Just Lookin' For a Home"	Directions	P. 175
"Miss Me" and "Mr Right"	SLL/B(Unit 1, Lesson 3)	P. 17
"Who's Your Idol?"	SLL/B(Unit 1, Lesson 4)	P. 20
"The Rebel"	Directions	P. 22
"Journey Into Space"	SLL/B(Unit 1, Lesson 6)	P. 30

Audio-Visual

Records
"Pete Seeger Sings Leadbelly"

Films
Ray Bradbury

Unit III Theme: Watching Life Go By (exploring other selves)

Readings

"The 59th St. Bridge Song"	Directions	P. 36
"Runners and Races"	SLL/B(Unit 2,Lesson 1)	P. 87
"The Great Figure"	Directions	P. 42
"Little Big Shot"	SLL/B(Unit 2,Lesson 2)	P. 92
"Foul Shot"	Directions	P. 66
"Courage To Take"	SLL/B(Unit 2,Lesson 3)	P. 98
"Bam, Bam, Bam"	Directions	P. 53
"Karen's Bodyguard"	SLL/B(Unit 2,Lesson 8)	P. 125
"Meet Shane" (part one)	SLL/B(Unit 2,Lesson 6)	P. 115
"Meet Shane" (part two)	SLL/B(Unit 2,Lesson 7)	P. 120

Audio-Visual
Record
"Feelin' Groovy"

Unit IV Theme: Living Life(exploring self, others, & world)

Readings

"Mt Papa's Waltz"	Directions	P. 32
"The Only One"	SLL/B(Unit 6,Lesson 5)	P. 447
"She"	Directions	P. 82
"Sisters"	Directions	P. 83
"Somewhere"	Directions	P. 91
"We Real Cool"	Directions	P. 167
"Waitin' for John Henry"	SLL/B(Unit 6,Lesson 6)	P. 452

CROSSROADS AND ACTION

Unit IV (cont.)

Readings (cont.)

"Be Kind To Your Parents"	*Directions*	P. 70
"A Boy and a Man"	*SLL/B(Unit 6,Lesson 10)*	P. 477
"Nancy Hawks"	*Directions*	P. 142
"Here He Comes Again"	*Directions*	P. 180

Audio-Visual
- Records
  - "Open Up Your Heart"

Lingtwistics

by Harriet R. Stolorow

Every example cited here has been taken from papers written by my college freshmen. Some may have been deliberate, but the majority, I am convinced, were unconscious (subconscious?) expressions that turned out to be more apt than their grammatically and orthographically correct counterparts. Most of these pearls were culled from impromptu writing assignments.

Cerebral palsy often causes impairment of hypsical movement.

Salome's father pleaded with her, but to no aveil.

Golfers play better if they're wormed up first.

They tried to call him but he was beyond hearshot.

During prohibition there was widespread bottlegging.

The mask was a thing on its own behind, which Jack hid.

"The winter of our discontent" is an outlandish statement to those who ski, skate or have a snowmobile.

He walked into the living room and found his wife lying on the coach.

My mind wonders in many directions.

If he liked animals he goodn't be all bad.

I feel infantically that abortion should be legal.

Deacon Gibbs was a full-pledged member of the church.

The problem of the Black Action movement on campus is the Administration's unwillingness to negrotiate.

When will our parents learn that sex is not all bed?

Mike Fink was the toughfist guy in town.

But society had failed to eliminate the possibility of human errror.

Gossiping is a favorite pastime of meddle-class women.

"I will drink life to the lees" is an example of sedimental poetry.

A true lady glides smoothly across a room. Her every movement is greaseful.

About fifty years ago women were champaigning for the right to vote.

Some stories are told by the first person and some stories are told by a mission author.

The Prohibition Law was soon repelled.

Julia Childs is a supperstar.

Watt was uphauled by death.

Donald Hall writes poetry for the reader to interpret in his own why.

The crude at the Olympics booed Seagren.

Mr. Schmalz was fat and ball-headed.

The police caught up with her in Sam Jose.

Nealy was a felt-handed pitcher.

Students who throw rocks on campus take their freedom for granite.

Sentence Game

The game printed on the next two pages is designed for students who write sentence fragments, comma splices, or fused sentences. Ask the student to read material from a writing handbook that discusses those sentence problems. Then have him play the game (alone or with another student who is having the same problem) until he is able to play it easily.

Before you cut the game out, lightly pencil the letters printed in the margin on the back of the cards. Then cut on the dotted line and mix the cards up.

Each sentence error has cards which define the error, tell how to revise it, and give examples of the problem. The student is to put all of the sentence fragment cards together, all of the comma splice cards together, etc. ("frag", "C.S.", and "F.S." are proofreading symbols)

If you have copied the letters from the margin on the back of the cards, the student can check his answers by turning the cards over.

This game is an example of some of the learning materials I am preparing for the Writing Laboratory at Jackson Community College.

by Burton L. Cox

A	SENTENCE FRAGMENT Frag	REVISE by completing the idea of the sentence or by completely rewriting.	A
A	REVISE by joining to a neighboring sentence	He talked for fifty minutes without taking his eyes off his notes. Apparently not noticing that half the class was asleep.	A
A	Because it follows conversational patterns, this form is acceptable in suitable context (e.g. "Really?" "Yes" "Thanks")	He leaped through the window with a crash. Because there was no other way of escaping the fire.	A
A	DEFINITION: This error type lacks either a subject, verb, or complete thought.	COMMA SPLICE C.S.	B
B	The witness was unwilling to testify, he was afraid of the accused man.	REVISE by replacing the comma with a semicolon, or by making a separate sentence of each main clause.	B
B	REVISE by connecting the main clauses with a coordinating conjunction (and, but, or), or by changing one of the main clauses to a subordinate clause.	Two volumes of his great work are now completed, the first will be published next week.	B

B	DEFINITION: Two complete sentences are joined by a comma to make one long sentence.	FUSED SENTENCE F.S.	C
C	DEFINITION: Two complete sentences are joined together with no separating punctuation to make one long sentence.	Balboa gazed upon the broad Pacific his heart was filled with awe.	C
C	REVISE this sentence error in the same way as the comma splice.	The USSR and Red China are technically allies however they have been having quite a few problems lately.	C
C	The best way to publicize a movie is to say it's "For Adults Only" then teen-agers will flock to it.	CORRECT SENTENCES	D
D	The two candidates have identical platforms; the only difference is their party.	When the North Koreans allowed the crew of the Pueblo to return home, they kept the ship.	D
D	The witness was unwilling to testify because he was afraid of the accused man.	When Balboa gazed upon the broad Pacific, his heart was filled with awe.	D

F. New Directions in Composition

Write?....Right! - Writing Activities for Seventh Graders

by Nancy Fahner

The purpose of this project was to form a collection of writing activities that would introduce seventh grade students to many different types of writing, and broaden their concept of it beyond the standard paragraph, theme, or book report.

The method devised is strictly a visual approach to writing. All of the activities have been catalogued in an index card file. For each card there is a correlated 8½ x 11 colorful railroad cardboard that has a picture, cartoon, statement, diagram, or code that poses a question, presents a problem, asks for an opinion, or evokes a perceptual response. The suggestions were purposely not attached to the pictures in order to allow the students free associations before they selected the correlated card. If a student has his own ideas as to what he would like to do with the picture, he will be strongly encouraged to develop his own idea, and add his suggestion to the activity box if he so wishes.

The students will be asked to do three assignments during the week from the seventy selections. They will also be asked, throughout the course of the nine weeks, to choose two yellow cards, two red cards, two blue cards......as the cards will be color cued to levels of difficulty, and organized according to similar writing activities. In this way, a student will not be responding to only the quick reply or cartoon assignments, but will be encouraged to try a greater variety of writing experiences.

Each student in the class will be provided with an individual folder for his work, and this will be an effective way for the students and me to measure the progress throughout the year. Their writing may be a very personal approach to many of the topics, and sharing of papers will be only on a voluntary basis.

I can see many advantages to this writing project. The students will be allowed an individual choice as to what type of writing they would like to do on a certain day. It is often very difficult to sit down and write a poem or a humorous story on a given day and time, and I hope this will minimize the fear or dislike for writing that many students have. It also seems easier for students this age to react to something that they can see, and I feel that their writing may be more honest if they do not feel the peer pressure or embarrassment that often results when papers are displayed, or read aloud.

The suggestions will include the writing of fables, myths, biographies, posters, cartoons, character sketches, directions, recipes, graffiti, poetry, drama, want ads, and questionnaires, just to mention a few. In this way the students may see writing more as a means of communication,and less as a means of reporting.

Most of the assignments have little impact without the pictures, however a few examples would be:

1. Write a dialogue between the two lemon halves on the card, as if they existed as people.

2. You have until this candle burns out to make your decision. What is the situation, the problem involved, and your final decision?

3. The six posters displayed seem to have a similar idea in mind. Make a poster that could hang on the wall with this group.

4. The menu posted on this card is from a restaurant that you probably are not familar with. What do you think the restaurant looks like that uses this menu? Give a description of it, and then design your own restaurant and the menu being used there.

5. What do you think the man on the card just said?

   "I could care less."
   "Please give to our fund."
   "You youngsters are all alike."
   "I do care."

   Write a conversation between this person and yourself ending with the phrase you have chosen.

The project is a very simple, economical, and useful one. Both sides of the cardboards can be used for pictures, and if the cards are laminated they can be used for years.The students should also be encouraged to add materials and ideas to their writing box throughout the year.

COURSE OUTLINE
COMPOSITION SURVEY

by Mike Rhoades

The following is an outline for a nine week course in composition to be taught at East Kentwood High School in Grand Rapids, Michigan. The course will be called "Composition Survey".

I have used the APEX Guide, 3rd Edition (Pages 82-88) as my general guide in preparing this outline. I have also incorporated what I felt were the most useful teaching approaches from other writing courses I have taught, and from those taught by other instructors at E.K.H.S.

COURSE DESCRIPTION

Composition Survey is designed as a basic introductory writing course which will cover five major areas of composition: Narrative, Descriptive, Expository, Argumentative, and Persuasive writing. Some time will also be spent on the mechanics of writing.

ACHIEVEMENT LEVEL

Any student, grade 10-12, will be allowed to take this course. Since this is an introductory class, a large background of writing experiences will not be necessary. Students with a very poor background in the mechanics of writing, however, should substitute the course "Basic Writing Skills" (offered at E.K.H.S.) for this one.

OBJECTIVES

A. To develop composition skills with which the student can express personal experience and observation in a communicable style.
B. To expose the student to different writing styles and their purposes.
C. To interest the student in writing as a means of communication and thus encourage him to expand his knowledge in this area by taking one or more additional specific writing courses (College Writing, Argumentative & Persuasive Writing, Creative Writing, etc.) which are offered at E.K.H.S.

MATERIALS

Charles L. Cherry, Contemporary Composition, Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1970. Cost: $3.95.

Simeon Hyde and William Brown, Composition of the Essay, Menlo Park, California: Addison-Wesley Publishing Company, 1967. Cost: $2.67.

Thelma Altshuler, Choices, Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1970. Cost: $4.25.

Note: These three books were chosen for use at East Kentwood because I believed they were the best available for the budget our school allowed ($7.00 per student for books). We already had adequate copies of Choices so I was able to stay within the school budget. If your school allows a larger budget, I also recommend these books:

William West, Developing Writing Skills, Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1973. Cost: $4.29.

Points of View in Writing, Sentence Sense, Discovering Motives in Writing from the Harcourt Brace Jovanovich 'Domains' textbook series. Cost varies depending on the number of books ordered.

FILMS

"I Am Also A You" Color/ 13 minutes Rent: $20
"Threshold" Color/ 25 minutes Rent: $20

Both films are available from Pyramid Films, Box 1048, Santa Monica, California, 90406.

NINE WEEK LESSON PLAN

Basically the course is divided into two parts. The first three weeks serve as a review of mechanics while the last six weeks examine each of the five major writing divisions. Writing models are used as a basis for student writing.

WEEK ONE - Introduction

1. Explain the purpose of the course to the students.
2. Devote some class time to student writing. Discuss their papers after they finish. One suggested writing exercise would be to write four or more words such as pain, destroy, drag, and tomorrow on the board and have students write a paragraph or more trying to illustrate one of the words.
3. Cover pages 1-6 in Contemporary Composition. (Stokely Carmichael dialogue). Discuss the purpose behind a 'standard' writing style.
4. Discuss page 7-10 in Contemporary Composition. What constitutes a good paragraph?

WEEKS TWO AND THREE - Mechanics

Note: I elected to cover mechanics skills at this point in the course because at E.K.H.S. we have parent-teacher conferences three weeks into the marking period. It makes for good public relations at our school to have stressed the basics by the time we talk to the parents.

1. Use section three, pages 219-252 in the book, Contemporary Composition, entitled "Mechanics of Style". (Run on sentences, wordiness, comma splices, sentence fragments, modifiers, sentence variety, point of view, transitions, and verb usage are among the points covered.)
2. Spend at least one class period discussing the introduction to the section (Pages 219-222) which explains the need for many of the rules of writing.
3. Stress Parallelism (Page 231-232) as a useful writing technique. Examine John Kennedy's "Inaugural Address" Page 147-150 as a good example of this writing style.
4. Section four entitled "Student Papers" (Pages 253-731) is a good source for student assignments since it provides models of both good and bad compositions.

WEEK FOUR - Essay Development

1. Stress the importance of details in writing. See pages 14-19 Contemporary Composition for a discussion of this concept.
2. As a valuable lesson in the technique of comparison and contrast development in writing, pages 19-23 Contemporary Composition may be used. Students are to write either a story based on, or a description of, the couple in Grant Wood's painting "American Gothic" shown on page 20. Read and discuss as many of the student papers in class as time allows on the day they are turned in.

WEEK FIVE-SEVEN - Narrative - Descriptive Writing

1. Read Thurber's Fable, "The Owl Who Was God" on pages 14-16 Composition of the Essay as an introduction to narrative writing. Students are to write a fable of their own. Stress the three qualifications of a successful fable: (a) Narrative format, (b) Animals used as main characters, (c) A moral at the end.
2. Read "The Master", pages 20-25, Composition of the Essay and Edgar Allan Poe's "The Telltale Heart" as models for a lesson on point of view in narrative writing. Ask the students to relate how these stories might have been different from another point of view.
3. Ask the students to write a paper about a crime from three separate points of view: (a) the criminal's, (b) the policeman's, and (c) the victim's.
4. Nathaniel Hawthorne's "The Minister's Black Veil: A Parable" Pages 35-48 Contemporary Composition and the film "Threshold" may be used as models for a lesson on symbolism in narrative writing.
5. Students are to write their own narrative based in part on one of the four pictures on pages 132-134 Contemporary Composition. Stress the importance of symbolism and dialogue in this paper.
6. Read "The Great Blizzard" Pages 64-70 Composition of the Essay to illustrate the concept of images and the use of sense impressions in descriptive writing. Let the students write a paper describing the classroom. Encourage them to create an image when they do so.
7. Read and discuss Rod Sterling's descriptions of Charlie Farnsworth in his short story, "The Monsters are Due on Maple Street" pages 91-108 Contemporary Composition. Students are to write a paper describing some member of the class after the Sterling story has been discussed.

WEEK EIGHT - Expository Writing

1. Use the story entitled "Ways of a Bear" pages 102-107 Composition of the Essay as an introduction to the purpose behind expository writing. Stress the fact that the author attempts to make the story both informative and interesting.
2. Examine various news articles in The Grand Rapids Press (or any local newspaper). Ask the students to write a 'mock' news article answering the questions Who? When? Why? What? Where? and How?
3. Stress the fact that expository writing must be easily understandable. (Compare the two articles on pages 110-116 Composition of the Essay to show this.)
4. Make students aware that expository writing need not be boring. (See pages 68-70 Contemporary Composition which contains a fast moving article about the 1967 racial disturbances in Detroit taken from Time Magazine. The article reads like a story, even though many facts and statistics are presented.

WEEK NINE - Argumentative and Persuasive Writing

1. Students should be made to realize that this type of writing is designed to convince. See page 47 Choices for an example of persuasive writing.
2. Have students take the honesty survey on pages 132-133 Choices and then ask them to write an argumentative paper on honesty. (See page 137 Choices.)
3. Bring in newspaper and magazine advertisements and examine the persuasive techniques the writers of these ads use.
4. Show the film "I Am Also A You" which uses many symbolic techniques to prove a point concerning humanity and man's relationship to his fellow man.

Writing for Remedial Readers

by Mary Lou Meerson

It has been my experience that in planning an English course for Remedial Readers (2 or more years below grade level), the philosophy has been to give them lots of basics, since that's what they need the most, and to leave the "frills", like Creative Writing, to the brighter students. Unfortunately, "teaching", or providing, the basics does not ensure "learning" the same. If it did, all students would be able to read, since they have all been "taught" reading.

Therefore, I propose a course for remedial students based loosely upon the philosophy of Ken Macrorie. When students write things that really matter, to them; when they write from their own experiences and express personal opinions in their natural language; when they work through problems that bother them and share stories that amuse, anger or touch them, then, hopefully, they begin to care also about how they write. They want others to understand them, to laugh in the right places, and not to laugh in the wrong places. As you read through the writing and pre-writing activities I have gathered, you will notice that every one of them could also be used with average, or advanced classes.

*Note: In this program, based upon individual improvement of skills, I see no sensible alternative to providing individual file folders for every student, keeping all graded writing there, and keeping the folders in the English room so they don't get lost.

"Correcting" Papers

It is a truism that the more students write, the better they write. I believe students should write often, but I do not believe English teachers have to "correct" or even read every word they write. The following suggestions are meant to eliminate some of the drudgery.

For the first several assignments, make only positive comments, the more specific the better. For instance, instead of "good", or "a neat paper", point out specific verbs which are lively, adverbs or adjectives that describe vividly, or an original idea. Comment on the content. React to what the student is saying.

As you read through the papers, take notes of common errors and hold short instruction and drill lessons on them. If spelling is a major problem, make up class, or even personal, spelling lists. Have students study the word in a sentence, not in isolation. This will help them get used to seeing the word in context, and will reinforce correct sentence structure and punctuation.

Pick out 2 or 3 papers (not necessarily "the best" in the class), which illustrate whatever point you asked them to concentrate on. (You may have said, "Try for a "grabber" beginning this time". "In this writing, try for all active verbs". "Use dialog to set your scene".) In a more general assignment, choose the 2 or 3 in which the author's voice comes through most truly. Speak to the authors privately. Explain that you would like to reproduce their papers for class discussion and that you will work with them on editing. This ensures that no student need be embarrassed by having other students "jump" on spelling errors, incomplete sentences or other very obvious faults. Then the class can deal with content and style. When you reproduce the edited papers, encourage positive class reaction and discussion. Don't let negative remarks go unchallenged. Ask, "How might he have said it?", "What improvement do you suggest?", or "Why do you think that is not effective?" Keep track of whose papers have been reproduced. Don't use the same student too often, and be sure that every student has a paper used for class discussion every few weeks.

When the students in your class have gotten to know each other a bit, and when the habit of positive criticism has been established, designate one assignment each month for small-group sharing. In groups of 4 or 5, every paper can be read aloud and discussed in the course of an hour. After the first such session, you will probably want to hold a short class discussion on what happened, what kinds of comments were made, which were helpful and which were not. You could also encourage a journal entry dealing with how students felt as they read their papers, their reactions to specific comments, if they felt the group understood their paper and if they felt they should change anything in the paper, based on the group's comments.

After several weeks of writing, you may wish to deal with mechanics, as well as content. (Be sure to always comment on content *first*.) Then, rather than marking each error with red pencil, comment on the most common or most troublesome errors, as a whole. Make some concrete, positive suggestion for improvement. You might say, "George, check your next paper for incomplete (or run-on) sentences by beginning with the *last* sentence and reading each one aloud to see if it sounds complete". "In your next writing, try to describe sounds as well as sights". "In your next writing, don't use the verbs is and are more than twice."

All writing should be dated and kept in individual file folders. Then students can keep track of their progress in eliminating, or decreasing, particular kinds of errors. When "grading" time rolls around, confer with each student, and based on the progress shown in the sequence of papers in his file, decide on a composition grade.

This procedure should be carefully explained to students at the beginning of the year. They should know that grades will not be competitive (only so many A's) and will be based on individual improvement. Thus, if for 4 or 5 assignments in a row you commented, "Use several specific examples to illustrate your generalizations", there was apparently not much improvement in that area.

"Correcting" and grading in this way makes it possible for your abler students to be working on style or point of view and others to be working on complete sentences or using sensory detail, without having the entire class drilling on all these points at the same time.

GETTING STARTED

Perhaps the hardest thing to do is to encourage students to write about something that matters-TO THEM. Here is a list of questions, based loosely upon Teaching as a Subversive Activity, which could be used the very first day of any class. Hopefully, this will let students know you care about their feelings and are interested in them as individuals. Their answers will 1)let you know immediately "where they are" in attitudes, 2)give you a quick, superficial overview of mechanical English problems, 3) provide a starting place for meaningful classroom dialog and 4)provide the basis for several later writing assignments. You should revise the list to suit your own specific purposes.

1. If you could be doing anything else you wanted to, right now, what would it be?
2. Will going to school help you do, eventually, what you most want to do in life?
3. What would you like to be doing 5 years from now?
4. What would you like to be doing 20 years from now?
5. What do you worry about the most?
6. Are grades important to you? Why or why not?
7. Have you ever lived in a different city, state or country? Where? When?
8. Of all the movies you have seen or books you have read, which one would you most like to see or read again?
9. Of all the movies you have NOT seen, or books you have NOT read, which do you most want to see or read?
10. Do you feel you have missed much in life? If so, what?
11. If you answered "yes" to #10, do you think there is any way to remedy that situation? If so, what are doing about it right now?
12. Describe how you are dressed. Does this tell you anything about yourself? Does it tell anything about your attitude toward school?
13. Did you tell the truth when you answered #8? If not, why?
14. Did you tell the truth when you answered #1? If not, why?
15. Would it bother you if I threw your answers away without reading them? Why or why not?
16. Have you ever been up in an airplane? Did you or would you like to fly?
17. What would you most hate to lose?
18. What single event do you most remember about your first few days in kindergarten or 1st grade?
19. Did you object to questions #13 and 14? If so, why?
20. What do you know about me?
21. What one question would you most like to ask me?

JOURNALS

For poor readers and reluctant writers, the generally accepted notion of journals is usually a failure. They either don't know what to write or end up with a diary. Try doing it this way. If each student can provide, or be provided, a separate notebook, so much the better. If not, have each student staple together 15-20 pages of clean paper and keep it in his own file folder for this use only. At various times, ask students to give personal reactions to specific stimuli; a film, a record, an art object or painting, a TV show, a current news development, a short story, a poem, a class activity. When each student has several entries, point out that this is a journal and that they may make other entries, similar to this, whenever they wish. Continue the directed journal entries also.

Once or twice a month, ask students to choose the best piece of writing they think they have done in their journals so far, edit and re-write if they wish and turn it in for grading.

Quickly skim the journals, a few at a time, at your own convenience, to make sure the entries are being made. Some positive comments from you usually add some incentive to make significant entries. Comment only on what was said. Never "correct" or red mark journals. Try for personal reactions to the opinions stated, or point our sentences or paragraphs that are especially vivid or that could be expanded into a longer essay or short story.

PRE-WRITING ACTIVITIES

The following activities are designed to help students increase their general vocabularies and to help them become more aware of the words they use, why they use them, and how effective they are. Learning about language and experimenting and playing with words should lead to improved writing. Leave these lists on the board, make them into posters that can be hung in the room, or have students each make a copy to be kept in their folders.

1. Orally develop a list of words that can be substituted for "said".
2. Orally develop lists of words re lating to the sense of sight. On different days, do the same thing for the other senses.
3. Orally develop a list of words that can be substituted for the verb "walked".
4. Put the following verbs on the board and orally find several other verbs that can express the same action. (Use only 4 or 5 in any 1 day so that it does not become too tedious).
   TALKED, LAUGHED, RESTED, LOOKED, TOLD, THREW, CALLED, HELD, LIKED, GAVE TOOK.
5. Do the same thing with adjectives. NICE, GOOD, BAD, PRETTY, BIG, LITTLE, HAPPY, STRONG, WEAK, WONDERFUL.
6. Write several sentences on the board using various forms of the verb "to be". Have the class substitute several action verbs for each one.
7. As writing "warm-ups" read aloud a list of common words and have students write the first word that pops into their minds. Many will be chiches (salt-pepper, eggs-bacon). When they are all familiar with the process of free association, read another short list. As you read the initial word, have students make a "string" of associations, using the last one written to key another association. (Eggs-bacon, bacon-ham, ham-pig, pig-

policeman, policeman-arrest, arrest-jail, jail-school). After several days, remind them of the general process of free association. This time read a list of words designed to trigger personal memories and have students write a sentence about the first image they think of when you say the word. (Spanking, fail, birthday, circus, school). These sentences could contain germinal ideas for later expansion into compositions.

8. Have weekly contests using games like Scrabble, Hangman, Pass-Word, Spill 'n Spell, 3/3 of a Ghost, etc. Have weekly winners designated Word Wizard of the Week. Have a tournament at the end of the year.
9. Hold oral brainstorming sessions. Choose a topic (space travel, Spring, baseball, dogs, etc.) and have students call out as many different words as they can think of that are related in some way to the topic. Have 2 or 3 students writing down the words on the chalkboard. Set a 5 minute time limit. Words may not be challenged during the 5 minutes, as this may interrupt the associative thought processes, but after time has been called, students may be asked to explain how the less obvious words are related to the topic.
10. Ask the following questions. What ONE WORD best describes your best friend? What ONE WORD best describes the person you dislike most? What ONE WORD best describes how you feel right now? From any of your other classes, which ONE WORD is hardest to remember? Which one sounds the funniest? Which one do you use the most? What ONE WORD have you learned since you woke up today? What word was unfamiliar to you in the newspaper last night? What word did you hear used incorrectly today?
11. Use various song titles such as "Raindrops Keep Falling on My Head". Substitute other possible words for "falling".
12. Copy the Gettysburg Address, a famous speech or a poem, leaving out selected key words. Have students fill in words that make sense. Compare with the original for effectiveness.
13. Have your students look up the meaning and national origin of their own first names. Only a few dictionaries contain this information, but your Library may have a book on names.
14. Combine dictionary skills, story-telling and word study by having your students look up and report on the following names and their modern connotations. Have them explain what people usually mean when they compare others with these characters, and why. SAMSON, SOLOMON, JONAH, METHUSALAH, GOLIATH, JOB, ISHMAEL, THOMAS, CAIN, SAMARITAN, JUDAS, BENEDICT ARNOLD, JOHN WILKES BOOTH, NERO, JEZEBEL, QUISLING, SCROOGE, HERCULES, MIDAS, MERCURY, MARS, CUPID, VENUS, PANDORA, ULYSSES, APOLLO, NARCISSUS, ROMEO, TOM SAWYER, SIMON LEGREE, ROBINSON CRUSOE, SHERLOCK HOLMES, DON QUIXOTE, UNCLE TOM, LADY MACBETH, HAMLET, and SHYLOCK.

WRITING ACTIVITIES

1. To trigger short journal entries, write 3 or 4 of the following clusters of questions on the board once a week or so. Students may respond to as many as they wish. These entries may be

the basis for future expanded writing.

-Why do people have secrets? What was the last one you had that you can tell now? Have you ever told a secret that you shouldn't have? What happened?

-What do you think happens when a person dies? Can you describe your idea of Heaven, Hell or some sort of after-life? Are you afraid to die? Do you think much about death? Have you ever thought about your own death?

-What is your favorite color? Do you know why that became your favorite? Do you have specific feelings that you associate with this color? Does one particular object or picture come to mind when you think of this color?

-How hard is it for you to say "No"? When was the last time you said "No" to someone? Are you glad you did? When was the last time you couldn't say "No" to someone? Do you wish you had?

-When was the last time you were actually, physically afraid? What did you do to deal with your fear? When was the last time you were just afraid of what someone might say if you did or did not do a particular thing? What did you do to deal with your fear? Which kind of fear do you have most often? Which is easier for you to deal with? Why?

-What is the last thing you laughed out loud at? Why was this funny to you? Do you laugh often? What kinds of things usually strike you the funniest? Describe the funniest thing you have ever seen.

-When was the last time that you were absolutely alone for more than 30 minutes? Was it through your own choice? Do you enjoy being alone? Do you ever wish you could be alone more? Are there circumstances in your life that make it difficult for you to be alone? Where do you usually go when you want to be alone?

-When is the last time you remember being truly angry? How did you show your anger? How did others react to your anger ? After you "cooled down" did you still feel you were justified in your anger, or were you sorry? Do you get angry often? What kinds of things make you angriest?

-Choose a person that you intensely dislike. You do not need to name the person, but it must be a real person. List 5 or 6 specific things you do not like about that person or 5 or 6 specific incidents that happened that led you to dislike that person. Now, list 5 or 6 specific things that other people might like about this person: good points of character or incidents that have happened that might make someone else like this person.

-Do you think your parents are too strict? About what? Are they too easy? About what? When you have your own children will you bring them up about the same way you are being brought up? What will you change?

-What adult that you actually know do you admire the most? What specific things do you admire? Do you want to be like this person when you are an adult? Why?

-Have you ever cheated anyone? When? Have you ever cheated on a test or assignment? When? Why did you feel you had to cheat? What did you gain by it? Under what circumstances do you think you would cheat again?

-When was the last time you felt dreadfully bored in a class? Can you pinpoint exactly why you were bored? Do you like that teacher? Do you think that teacher likes you? Are you doing well or poorly in that class (grades)? Do you get along well with most of the other kids in that class? What specific thing could the teacher have done to interest you in the class?

-What is the last thing that you did that you are very proud of? How many people have you told about this? Did you get any praise or public recognition for it? If not, do you wish you had?

-Who is your best friend? What specific things do you like about your friend? Are there any things you wish your friend would change? What is the most fun the two of you ever had together? Do you argue often? If so, about what?

-What is the last movie you saw (in a theater, not on TV)? What is the best movie you have ever seen (not on TV)? What is the last book you read? Was it for a class? If yes, what was the last book you read that was not for a class? What is the best book you have ever read? About how often do you read books? Do you read comic books? What kind? How often?

-What class have you enjoyed the most in this school? Did you like the teacher? Do you think the teacher liked you? Did you get along well with most of the kids in that class? What grade did you get? Describe 3 of the things you did in that class that you enjoyed the most.

-What present would you like the most right now? Are you saving your money to buy a certain item right now? Have you told anyone you want this gift? Who? Do you realistically expect to receive or buy this item within one year's time?

-Do you get a regular allowance? How much? Do you have to do any duties in order to receive your allowance? What? Do you earn any money besides your allowance? How? Do you usually have enough money for what you consider necessities? On what items do you spend most of your own money?

-What is your earliest memory of school? Describe the incident with as many details as possible.

-How did you spend last New Year's Eve? In just one sentence, tell what you have done on every New Year's Eve as far back as you can remember.

2. Use photography to aid obser vation and as a natural springboard for writing. BEFORE you begin this unit, decide where you will get enough money for film and processing: from students, from foundations, organizations or government grants, from special school funds or from your own pocket.

a. Using pictures students have actually taken, have them construct a Time magazine cover, using the magazine name and a related headline as well as the photo. Inside the cover (a folded piece of construction paper works well), have them write a news story that goes with their picture.

b. Have students take a photograph of any person and write a character sketch to go with the picture.

c. Have students prepare a photographic essay. Take a series (from 4 to 12) of pictures centering on a single theme. Write a story or article which explains, relates or somehow gives a unified meaning to the series of photos.

d. Cut out a large, varied supply of news photos with no captions. Have students choose one and write a news article that they think might have accompanied that picture.

3. Group your students in pairs. Have them carefully observe each other and write detailed descriptions. They may not use names, and must leave hair color and style until last. When finished, have students read their descriptions aloud, while class tries to guess who they are describing. Encourage description of personality traits, speech patterns or actual incidents to augment purely physical detail.

4. Ask students to be especially observant, for the next day or two of the current "in" fashions in student speech, dress and hair-styles. From individual lists, or class discussion, compile group lists of these items. Write about some of the following ideas:

a. Do most of the students in our school conform to these lists?
b. Do most of the student leaders in government, athletics, drama, newspaper, etc., conform to these lists?
c. Do you conform to these lists?
d. What general TYPES of people conform the most closely?
e. Is popularity based on how closely individuals conform?
f. Do you think you could draw up similar lists for the entire adult population? For teachers in your school? For specific professions or jobs?
g. What are your general beliefs regarding conformity vs. individualism? Have you changed any of those beliefs since beginning this exercise? Do you think the knowledge you gained during this exercise will change your future actions in any way? Why or why not?

5. Tell your class they have been invited to appear before the Board of Education to present plans for a new curriculum. Have each student prepare his remarks to this mythical Board. Subjects they might think about: addition or elimination of courses, teaching methods, elimination or addition of specific material, grading methods.

6. In a short 4-5 minute timed session, ask your students to jot down as many things as they can think of which have really upset their world since the start of school. Tell them not to bother with pet (or petty) peeves (We had liver for dinner again last night.) but real injustices (Dad yelled at me when it was really my brother who left the door unlocked). After time is called, ask them to choose one incident from their list that they wouldn't mind sharing, and to write it up.

7. After you have done some work on closer observation and have discussed using all 5 senses in descriptions, split your group into pairs. Have each pair choose a time and place when they can both spend 15-20 minutes observing. Instruct them to sit apart from each other and not to converse or compare notes. Have them take brief notes on everything they see, hear, smell, touch or taste in that short time span. In class, have them expand their

notes into complete sentences. Then have the pairs compare notes and write a brief, joint paper on any differences they find and the possible reasons for them. A full class discussion on selective perception might follow.

8. Once every one or two weeks have an "open writing" day. Divide your classroom into several areas, and provide a box of materials for each area. Some suggestions:

POETRY AREA: Books of poetry, recordings or tapes of poetry, sturdy cards containing instructions for writing poetry (haiku, cinquain, terse verse, 5-step, I wish..., etc.), piles of magazines (for finding illustrations for poems).

COMPOSITION AREA: Books of short stories, books of short essays, tapes or recordings of short stories, sturdy cards with magazine pictures pasted on them (Some of the cards can have provocative questions about the pictures like Who are these people? Who might live in this house? If this animal could talk, what would he say?), sturdy cards with possible opening story lines (Anne sat alone for nearly 5 hours, staring at the phone. Fourth down and inches to go. Chuck stood there quietly, knowing that the whole truth was finally going to come out.)

DRAMA AREA: Books of plays, tapes or recordings of plays, sturdy cards with pictures of 2 or more people on them (to use as characters), several unusual stage props, a selection of hats.

AUDIO-VISUAL AREA: Record player, tape player, headphones (if possible).

MATERIALS AREA: Magazines, construction paper, scissors, glue, rulers, stapler.

On an open writing day, allow students to select an area and go through the materials until something appeals to them, or triggers a response of some kind. They are to produce some product from this. Examples: A poetry collage on a single theme, original poetry, original short story or essay, a short speech, a 1-act play or a plan for an improvisation.

It will take time and effort to gather the boxes of materials. but once you have those and a few ground rules, you're all set. Some rules might be: Everyone must produce something and be ready to share it in class the next day. (If you don't have headphones) Set a definite sound level on the record or tape players. "Take a number" or sign up for use of the A-V equipment. Penalties for those who waste or destroy material. Limits on the number of students who may work in any one area at a time.

*NOTE on obtaining materials: Check with the drug-stores in your area or the local magazine distributor. They will often give you left over issues.

ANNOTATED BIBLIOGRAPHY

BOOKS

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Teachers are familiar now with the major themes; education quashes creativity, breaks the spirit, punishes independence of thought or deed and fights against the basic nature of the child, which is to be curious, imaginative and noisey. Silberman asked educators only to reform; to re-think goals and to be more humane in the classroom. Pretty tame stuff when compared to the later critics like Illich, Friedenburg and Goodman.

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ARTICLES

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An Idea for a Creative Writing Class

by Carol Jakimow

This project which I am submitting was actually a part of my student teaching experience. I was assigned to teach a class called "Write Your Own Thing", a creative writing course for students who, I was told, did not like school or English, much less reading or writing, and were, in general, students of "low motivation". Wow! And the closest I had ever come to creative writing was a few pieces of doggerel at age fifteen! After four years of university English courses I had very little idea of how to write creatively myself, much less teach someone else how to write creatively. There were also zero textbooks, or, in other words, 'Create Your Own' Write Your Own Thing.

I began the class by handing out catchy dittoed assignments such as "A Day in the Life of My ________", or "The Stars and You" (astrology). Every time I handed out an assignment I was met with the same reaction: groans. Thinking about it, I decided that it was not that the assignments were particularly boring, because the kids were turning in some really imaginative writing, but that I was handing them out. If that sounds like too easy an answer, it isn't. I was, in effect, imposing a subject and a form upon them, when the creative process in an individual dictates its own subject and form. Change was in order. So, in cooperation with my supervising teacher, I devised the following:

1) inform students on Monday that each of them now has an A in this course
2) the condition for them to keep the A is that they turn in the required number of "points per week" (usually ten points per week or two per day)
3) to get points, the student selects what he wishes to write from the list I handed out (end of article)--generally, any type of expository, descriptive, or imaginative writing counted one point per one-half page
4) the total of ten points for the week had to be in by Friday unless other arrangements were made--I encouraged them to hand papers in as they finished them so that I could return them that same or the next day
5) the class usually had forty to forty-five minutes of actual working time per day. I looked over papers and helped students with questions during this time. Immediate feedback was a real asset for the student.

6) at the beginning of nearly every class period I conducted a strictly voluntary, short lesson on how to go about writing those choices on the list which I felt required explanation (such as haiku, the cinquain, limerick, etc.). I gave a hand-out to each of them explaining 'how to write a __________' and they could keep this in their folders for future reference. No one had to write any of the things I explained, but most tried them out of curiosity.

7) at the end of each week I tallied up the points on a chart with their names on it posted on a wall (end of article). This provided daily and weekly gratification and did a lot towards providing the important motivation

8) I chose not to put a letter-grade on their assignments, just a point tally. I didn't feel that I could sit in judgment on another person's creativity--or that it would profit my students for me to do so. If a student did a really excellent job, I gave an extra point on that assignment and if a really poor job minus one point from the expected number of points. The important thing, I felt, was the experience of writing in different forms. I did comment on the works, always positively, and encouraged them to go on developing this form of writing or idea, or try a variation on it (from rhymed to unrhymed poetry, for instance), or, having 'mastered' a particular type of writing, to try another. I corrected grammar, spelling, etc. in everything but poetry, but it did not figure at all in the point total. What I was interested in mainly was quantity--getting them to produce as much writing as possible, without the stigma of "how good is it technically?" I gambled that the quality would take care of itself over eight weeks, and it did!

I could see that morale was pretty high all term after the change in course structure and that the kids were actually beginning to enjoy writing. If someone didn't feel like writing that day, he or she didn't have to--after all, who can be expected to be creative at ten in the morning five days a week? Records, books, magazines, and a lounging corner were available within the room. In fact, records were played constantly (from the students' collections) at a moderate volume and I believe they actually helped to reduce what can often be a rather tense and empty silence when one is trying to think and write.

Surprisingly, most students turned in more than the required number of points per week. But there were a few who couldn't produce more than a page per day (meeting the daily quota), so I decided that the number of required points of ten per week was reasonable. At the end of the term I passed out a survey and they indicated strongly that, as an eighth-grade class they liked the way the class was structured (or unstructured). I thoroughly enjoyed teaching it too. At the end of the unit the other "Write Your Own Thing" classes that term joined with ours in putting together a dittoed collection of what each student thought was his or her best piece of writing, copied by them onto a ditto. In addition to this, each student had a folder containing each piece of work done in "Write Your Own Thing" that unit and a collection of how-to's for future reference.

GRADE AT BEGINNING OF COURSE

STUDENTS	A	WEEK #1	WEEK #2	WEEK #3	FINAL GRADE
DOE, RALPH	A	2,3,1,3,1 A	4,3,1,2 A	3,2,4,1 A	A
	A				
	A				
	A				
	A				
	A				

SUGGESTIONS FOR WRITE YOUR OWN THING

Each week I will present lessons on how to write some of the things listed below. If you wish to try one of the suggestions that you are not familiar with before I present it in class, there are dittoed "how-to" sheets in a folder on my desk.

*1. Write a poem about anything 2pts
*2. Write a limerick 1pt
*3. Write a cinquain 1pt
*4. Write a haiku 1pt
*5. Write a diamante 1pt
6. Write a short story (minimum of 3 pages) 5pts Suggestions: mystery, romance suspense, thriller, war, science fiction, horror, etc.
7. Fantasy--an imaginary happening, pleasant or unpleasant (minimum of 2 pages) 4 pts Examples: fairy tale, monster story, story of the future, ghost story, daydream, wishes, the ideal life, etc.
*8. Dialogue for a 1-minute TV commercial 2pts
*9. Write a complete screenplay for a TV commercial (dialogue, plus detailed description of what happens, scenery, costumes) 3pts
*10. Write an ad for a magazine or newspaper (real or imaginary product) 1pt
*11. Write the lyrics (words) for a song with a description of the type of music that would go with the lyrics 3pts
12. Write about the message you find (what the words mean to you) in 3 songs 2pts
13. Write a scene from a play (stage directions and script) 3pts
14. Write an entire play 6pts minimum
*15. Write an essay (minimum 1 page) 2pts Suggestions: how to do something, discussion, review, opinion, etc.
*16. Write a newspaper article 2pts Must be in proper form Examples: news, fashion, sports, interview, editorial, etc.
17. Write 3 want ads Use correct form 1pt You may not earn more than 2 pts per week with want ads.
18. Write your reaction to a movie, book or record (minimum 1 page) 2pts
19. Write a story for children 3pts
20. Make a poster to advertise something you think the class should know about--such as a sign about the class, message about life, etc. 1pt
21. Free Writing--write about your feelings, thoughts, fears, wishes, etc. No particular form or punctuation. 2pts per page
22. Write a modern version of a fairy tale 3pts
23. Write a character sketch (of a real or imaginary person) 2pts
24. Write 3 Dear Abby letters with answers 2pts
*25. Write a letter of application for a job from a want ad 2pts
*26. Write 3 telegrams getting across a message for as little money as possible 1pt
27. Re-write an event in history as if you're part of it 2pts
28. Explain what a particular proverb means 1pt
*29. Make 3 entries in a "hiptionary" 1pt
30. Make a journal entry--anything you want 1pt per ½ page
31. Write me a letter (I will reply if you want) 1pt minimum
* Means more info coming or in folder on my desk

Poetry Writing: A Suggested Curriculum

by Rhoda Olien

The students in middle school, for the most part, like creative writing. They also enjoy reading plays, stories and poetry. Their appreciation for poetry includes a wide variety of styles and authors. The difficulty comes when they try to write poetry. All of their springs of bubbling creativity dry up as they try to compose a poem. A few have been exposed to pattern or formula poetry but the advantages of having a recipe to follow are, I think, questionable. The Haiku has been overused by students too immature to understand the beauty of the concise thought. The Diamante, Tanka, Grook and Cinquain are all examples of formulas that students use to squeeze in syllables and warp words to fit. Usually the poetic quality is lost. The only prescribed patterns used in the following outline are from Wishes, Lies and Dreams by Koch. Creative writing is done throughout the year instead of contained in a unit and poetry is handled in the same way.

A. First poetry reading session.

When the students feel fairly comfortable with each other the poetry reading will be announced a week in advance. By this time the students will have come across several poems in the anthologies they use. Everyone is asked to choose a poem they like to read outloud. It can be on any subject. Several places where poems can be found will be suggested and some anthologies will be available in the room. The only criteria is that the student likes the poem although he does not have to explain why. The tables will be pushed out of the way and students may sit where they choose, on the floor or on top of the tables. The lighting may be dimmed or all of the lights could be off and students can use flashlights. The poems are read on a volunteer basis. The first reading will probably be by the teacher and it must be one she really likes. The next day the session will be discussed in class. What did the students like about it? What should be changed for the next time.

B. Class Collaboration.

After reading poetry they like in class the students discuss what in general they like about poetry. Most of the children have had poetry writing assignments in earlier years and we discuss their feelings about that. What is poetry? What happens to us when we read a poem? Our reaction to a poem is subjective and, of course, writing poetry is a subjective creative response to our inner feelings with the hope of stimulating a response in others. Many of the students, although they may like a poem that doesn't rhyme, insist on rhyming words when they write their own. To help them create without worrying about that we will use Koch's idea of the I wish poem. Each student writes a line starting with the words I wish and hands the line in. The teacher arranges the lines and has them typed on a ditto to be passed out the following day. After the class has a chance to read it silently we read it outloud. The suggestion is made that someone or a group may want to write their own I wish poems. All of the poems are posted on the bulletin board.

C. Writing descriptive poetry.

Much of poetry is descriptive and uses sensory perceptions. There are many examples in *Reflections on a Gift of Watermelon Pickle*. Particular phrases should be chosen and written on the board to show students how an image can be presented in a few words. Ask them to look for poems with descriptive phrases they especially like for the next poetry reading. Divide the class into groups of no more than six and have the group decide on a topic. If they have trouble suggest one e.g. football, autmn, camp, friendship,etc. Each student writes one line describing the topic using one of the senses. The lines are written down and the group decides on the arrangement of the lines. A student may change his own line but not another's. The poems are handed in, typed on ditto and handed out the next day.

D. Poetry reading.

This is done the same as before except for changes suggested by students. The group poems or poems written by individual students are read outloud. Other favorite poems are read too and the teacher reads some. The poems are not discussed unless a student wants to react to them but the main objective is just to enjoy oral poetry following Archibald MacLeish's advice, "Apoem should not mean, but be."

E. Poems about sound.

Students are asked to make a list of all the sounds they can hear right now. Then a list of their favorite sounds and then of their least favorite. Each student writes a poem using one of the lists. The teacher does the same assignment. Students share thoughts and suggestions as much as they care to in the process. The poems are saved for the next poetry reading. The students are also asked to look for animal poems to read outloud.

F. Poetry reading.

Sound poems students have written will be read outloud on a volunteer basis. Then poems about animals that they have found may be read. An excellent book to use for animal poems is *The Birds and The Beasts Were There* edited by Cole.

G. Writing animal poems.

This writing session will begin by the teacher handing out dittos of the following poems:"short course in natural history" and "the flattered lightning bug" - both by Don Marquis, The Ptarmigan" - anonymous, "The Pasteur" by Robert Frost, Poem" by William Carlos Williams, "Cat& The Weather" by May Swenson, Cat" by Eleanor Farjeon, "Catalogue" by Rosalie Moore. The students will be given time to read them silently and then orally for those who want to. The poems are not suggested as models but as examples of a variety of styles and a stimulus for their own writing. The students will be asked then to write a poem about animals. They may collaborate if they care to. They do not have to finish now but sometime within the week they should hand them in. These will be dittoed and handed out.

H. Publication

The teacher and students will discuss how the work should be published. It could be in the form of a newspaper, magazine or book. It could be a regular publication every two months or whatever they come up with. How should it be distributed? Who could do the typing? What about illustrations? Since we do alot of creative writing other than poetry it would probably not be restricted to poems. Students should begin thinking of what work to submit.

I. Introducing story poems.

Eleven and twelve year olds are, in general, very literal minded and because of this they like story poems, usually the shorter ones. Before asking them to find examples the teacher will read "Casey at the Bat". Other good examples of the short story poem are "Charley Lee" by Knibbs and "Achilles Deatheridge" by Masters. Students then are asked to write a story poem or any kind they want to.

J. Poetry reading.

Any student written poems or poems they have found will be read. The teacher emphasis will continue to be on story poems. E.A. Robinson"s poems, such as "Mr. Flood's Party", will be read and many of Robert Frost's poems.

K. Writing about things no one writes about.

The class will have a discussion of all the topics they can think of that poetry is about. They will be encouraged to give examples of the poetry not just ramdom subjects. Then, using the idea from Creative Word 1 by Summerfield and Judy, students will be asked to think of some topics no one used. And then they can write a poem about it.

L. Writing poems about pictures.

A box of pictures of all types will be available to stimulate students' writing. There will be single pictures or two contrasting ones mounted together or a series from the book Family of Man. The students will be asked to choose a picture and write apoem using any form or style they want. Again the teacher must write also to explore the creative experience themselves.

M. And finally.

The publication will be finishes early enough in the year so that if student interest is high enough they might work on futher publications. The final writing assignment of the year is for each student to write a book. They may use prose, poetry or drama or any combination. The books must be put together by the student and preferably not typed. The use of color and illustrations are encouraged.

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A presentation of poetry, not as a unit, but a natural part of the on-going curriculum. Two poems are used to illustrate this method.

8. Golub, Lester. Stimulating and Receiving Children's Writing. Elementary English. Jan. 1971. 33-49.
Teaching goal of creative writing is to help children discover their inner voice and then express it to stimulate a response in others. Creativity is not a bizarre reaction but sincere individuality, ording of perceptions, meaningful relationships of events and testing hypothesis to reach generalizations. Concrete experiences were related as examples.

9. Haley, Beverly A. Who-Oh, Who-in the Universe Am I? English Journal. May 1973. 795-99.

Teachers can offer readings that may help students in their search for self identity. The author discusses several books that may serve this purpose.

10. Hoetker, James and William Rupley. Poetry in the Elementary Classroom. Elementary English. Dec. 1972. 1158-65.

This article is the Eric report for 1970-1972 on teaching poetry. The major conclusion is that it is best to have a variety of activities as there seems to be no single best method.

11. Koch, Kenneth. Wishes, Lies and Dreams. Vintage. 1970.

Koch uses children's poems to illustrate how he gets students to write. He explains in detail the methods he uses and how the students interpret his ideas. A wealth of suggestions with enough rationale behind them to make them believeable.

12. Kosinski, Leonard V. ed. Readings on Creativity and Imagination in Literature.

The articles deal with what poetry is and the need to teach it in school. Teachers are encouraged to improve their general knowledge of poetry so that they can offer their students a balance of selections.

13. Laird, Chareton. Words, Words, Words. Harcourt, Brace Jovanovich, Inc. 1972.

A fascinating book about the origins of words and the formation of new words. City names and family names are traced. A lively book with many examples.

14. Macrorie, Ken. Uptaught. Hayden Book Co. 1970.

A good book to reread when the students' writings begin to all sound the same or are full of meaningless words. The students' writing in the book is exciting to read.

15. McBee, Dalton H. Writer's Journal. Harcourt, Brace Jovanovich, Inc. 1972.

A book for students to use to improve their writing. The basic idea is to read many models as a springboard for their own writing.

16. Niebling, Richard. ed. Journey of Poems. Dell Publishing Co.1964.

A good selection of poems for middle school.

17. Petitt, Dorothy. ed. Poetry in the Classroom. NCTE. 1963-1966

Teachers selected a poem they liked and which could be taught to junior or senior high school students. They discussed how they would teach it. The articles are very individualistic.

18. Pooley, Robert. Free Speech in the English Class. English Journal. Oct. 1972. 1015-19.

Language is to communicate and no words are good or bad in themselves. The article presents a good criteria for which words one should accept in a paper.

19. Skapura, Robert. Non-fiction Works - If You Let It. English Journal. Sept. 1972. 831-35,842.

A state of pleasureable literacy can often be reached for students by using non-fiction. The author gives many suggestions for the use of non-fiction.

20. Soares, Louise, Anthony Soares, Philip Pumerantz. Self Perception of Middle-School Pupils. Elementary School Journal. April 1973. 381-89.

In this study the authors came to the conclusion that middle school students have lower self perceptions than students in traditional schools.

21. Summerfield, Geoffrey. Topics in English.

The projects are centered on themes to help broaden student's interest. Writing should be subjective and the literature is not used as models but as stimulus. Concrete suggestions for classroom assignments.

22. Summerfield, Geoffrey. ed. Creativity in English. NCTE 1968.

Four articles from the Dartmouth Seminar. Holbrook discusses creativity in the English program. Summerfield has collected examples of students' work and examples of discussions.

23. Now Poetry. AEP Pamphlet. 1970.

Many suggestions for poetry writing. Several follow a pattern such as Diamante but there are also several topic starters. Examples of students' work are included.

"Research Paper": A Drama

by Valjoan Myers

THE SETTING

The future. A classroom at Lake Orion High School. Several small groupings of chairs. A mini-course called Research Paper. But that title is inadequate. Small groups will be preparing multi-media research projects, probing key issues.

THE CHARACTERS

Students interacting, making their language operational. Exploring their own values and concerns. Determining their own projects. Small groups functioning as investigating teams.

THE DIALOGUE

Group discussion is pointed. Here is the drama Moffett identified as "somebody with something to say to somebody else."[1] No more the stilted, one way monologue between the research-paper-writer and the teacher. Noise of group dynamics spills into the hall, but, no matter. This emphasis on process will not only provide the characters with opportunities for personal growth, but this emphasis may change the drama of "what is happening" in our town.

THE STRUCTURE

ACT I. The initial incident begins, for example, with a confrontation between a boy an an inferior hamburger from MacHardees. He reads the Consumers Report on the quality, or the lack of quality, in supermarket beef.[2] He convinces others: the hamburger is an artifact of our culture--but with an inferiority complex created by additives, soybeans, and an inflated economy.

ACT II. His group explores the topic. They interview. They survey the student body. They visit a meat packing plant. Macdonalds, Hardees, and the Big Boy all donate thirty-five "hamburgers" for a taste bud test. The group researches franchising, marketing, or the roles of the FDA and the consumer.

As the action rises, the students write. They respond to articles or to the taste test. They report interviews or observations; they role play, write telegrams, or propose laws. They compile a resource packet. And as they write, they become conscious of abstracting, assimilating, and interpolating. They learn to use Markman and Waddell's TEN STEPS IN WRITING THE RESEARCH PAPER handbook only when they become aware that notetaking, documenting, or a bibliography will lend support to their cause--for by now the project is a cause, perhaps a means to a "real-life end."

ACT III. Climax! The group completes the probe. Now to share, to convince, to persuade. First the other small groups in the classroom. Then the student body? the administration? the townspeople?

The multi-media "research paper" unfolds.

CURTAIN

The groups may have probed violence, loneliness, competition, or Women's Lib. Or they may have tried to determine how to cope with advertising, with television, with racism, with future shock. They may have created a film, a documentary, a collection of essays, position papers, or poetry. They may have produced a magazine, a broadsheet, or a drama. A slide presentation may have visually captured the odor of the polluted Paint Creek in Lake Orion, or a video-tape documentary may have told the truth about our real estate practices.

APPLAUSE

The groups will deserve not only the applause, but the grades they recommend for themselves. And I will have served not as the director, not as a teacher, but as a promoter of Language Arts.

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[1] James Moffett, TEACHING THE UNIVERSE OF DISCOURSE (Boston: Houghton Mifflin Co., 1968), p. 12.

[2] Consumer Reports, "A Close Look at Hamburger," in REPORTAGE AND RESEARCH 1, E. Graham Ward, ed., James Moffett, sr. ed. (Boston: Houghton Mifflin Co., 1973), pp. 1-12.

Individualized Writing Skills

by Linda Liebold & Susan Wilber

After studying various approaches to the teaching of writing skills, we came to the conclusion that individualizing the particular skills would be the most effective method. The following outline suggests one way in which each student will be able to spend time studying only the areas in which he is deficient.

I. Pretest
  A. Test consists of exercises on
    1. Capitalization
    2. Punctuation
  B. 90% correct = mastery

II. Chart

			S	K	I	L	L	S			
			X		X						X
S	X	X				X		X			
T N				X						X	
U A				X		X					
D M							X				
E E	X		X			X					
N S	X							X			
T	X	X	X	X	X				X	X	

III. Those who master pretest meet with teacher to formulate student-teacher contract consisting of advanced writing skill exercises (letter writing, etc.)

IV. Those who fail pretest
  A. Dittoed exercise sheets
    1. Exercises taken from various sources
    2. Important that exercises include student's own sentence creations
  B. Format of exercise sheets
    1. Overall objective
    2. Rule
    3. Example
    4. Exercises
    5. Student sentences

V. Progress Checks
  A. Given periodically to check mastery of various skills
  B. If less than 90% mastery, additional exercises of that particular skill given to student

An Alternative in Publishing

by Rosanne Fifarek

The quality of high school literary and journalistic publications is usually dependent upon the kind and sophistication of the printing machinery available within the complex of the school itself. Teachers generally use liquid duplicators and mimeograph machines to publish student writing and the inefficiency of such processes is disconcertingly obvious. Immediately the products resemble, not an exciting, unique student publication, but the near cousin of last week's final exam or the superintendent's bulletin. The student's attempt at self-expression is reduced to a purple print that says very little of importance about the thoughts on the page. The art and the illustrations within the magazine or newspaper are limited to what can be drawn directly on the stencil or master and the type size available on the typewriter is transferred exactly, therefore contributing to a waste of paper space. Also any stencil or master has a limited production life.

What deters most advisors of publications from seeking outside professional sources for printing is the fear of cost and the concern with publication time. Generally production expenses of a magazine must be kept to a minimum total cost that can be covered by the typical nominal price per unit of ten cents and production time is likely to be limited because of classroom demands and schedules. However, there is available to the schools a commercial form of printing which is efficient and inexpensive; which produces a professional product; and which (perhaps most importantly) can involve the students in every step of production except the actual printing.

Available in most areas are instant lithographic printing shops and the location of such shops can be discoverd in the yellow pages. If more than one shop exists in your locality, compare the businesses for quality in print, price, speed of printing and choice of paper to select the one that suits your situation best. Most businesses will eagerly supply you with price lists, samples of paper (you are no longer confined to twenty pound paper in white and pastels) and the specifications for printing. Although this process produces a professional type publication, no expensive matterials or supplies are necessary for the preparation of the black and white copy to be printed. The exception to this is the light table, which is a luxury, not a necessity. If your school does have a graphics department, there may be one for your use.

Most instant litho shops will print paper that is 8½x11, 8½x14, or 11x17 and will reduce your copy work up to fifty percent without charge. This feature allows you to do dummy or copy work on larger sheets of paper, placing more stories or poems per page than could typed on the regular 8½x11 piece. The dummy sheets are then photographically reduced to your specifications. The type is smaller than normally produced by a type writer, more works are printed per page, but readability is retained. Also the lithographic process which photographs the black and white copy and prints a reproduction of this allows students to individually type their own work on smaller pieces of paper which can be cut out, moved around, and juggled to the appropriate spot on the dummy and then glued directly on the large sheet with rubber cement. Also any art work that is done in black ink, ball point, or felt tip marker can be arranged in the same manner. Margins and guide lines are drawn with light blue pencil which does not photgraph or appear on the finished product.

Lithography also allows for good quality, interesting forms of booklets. Each of the pages, printed on both sides, can be stapled together on the left to form a booklet the size of the paper on which the material was originally printed, or the pages can be folded once, each page then forming four pages, or each sheet can be fold in half twice. This produces an eight page booklet which must be stapled and trimmed at the top. The 11x17 sheet is particularly adaptable to this type booklet, and when the reduction process is taken advantage of, this small magazine makes an excellent vehicle for numerous student poems. A price of ten cents per booklet will cover all production costs. If three hundred copies are published , the total cost can be kept under fifteen dollars. A twelve page booklet, made from three 8½x11 pages plus a cover, would average under thirty dollars to publish in lots of three hundred and as obvious, the cost of production could be covered by sales.

Necessary equipment for producing camera ready copy:

1. Large sheets of white paper for layout work
2. Rubber cement for paste-ups
3. Rubber cement pick-up for cleaning finished copy
4. Blue or yellow pencils for drawing margins and guide-lines
5. Transfer lettering for producing professional and varied headline types
6. Masking tape to hold copy steady on table or light table
7. Razor blade for trimming paste-ups
8. T-square, triangles, rulers for producing necessary guidelines
9. Black ink pens, ball point pens, felt tip markers
10. Opaque typing correction fluid
11. Light table (if available)
12. Typewriter for producing copy (preferably electric, elite with carbon ribbon)

The basic steps from the conception of an idea for a magazine to the finished product are simple and students can be immediately involved in most of them. The layout procedure, although is does demand some skill with the T-square and triangle, is not difficult to master and it is feasible that students could be involved in every aspect of copy work.

Basic steps towards production:

1. Writing is done by students (with magazine in mind or collected at random.)
2. Writing is prepared or re-written in form to be published.
3. Writing is typed, ready for layout work.
4. Typed copy is proofread.
5. Title of magazine or theme is selected.
6. Rough dummy is done. (At this point involve students in decisions concerning size of magazine, cost of production, price of finished product, and possibility of advertising the product.)
7. Final dummy done to scale is prepared.
8. Titles and art work, etc. are done to appropriate scale.
9. Layout is arranged.
10. Paste-ups are glued to scale dummy.
11. Final copy is proofread.
12. Final copy is cleaned with rubber cement pick-up; black smudges, if any, may be covered with opaque correction fluid.
13. Copy is delivered to the instant-litho printer.
14. Sheets, when finished, are folded as needed, stapled, trimmed, and distributed.

Most importantly, allow the students to experiment throughout the entire process. Since errors can be corrected so easily it is not a frustrating experience; yet it is a challenging opportunity in creativity.

G. The Uses of Media

Let's Make a Movie

by Jane Van Sickle

"The movie, by which we roll up the real world on a spool in order to unroll it as a magic carpet of fantasy, is a spectacular wedding of the old mechanical technology and the new electric world."

--Marshall McLuhan, Understanding Media

This "magic carpet of fantasy" will be offered this fall as a mini-elective course at Gardner Junior High School in Lansing, Michigan. Offered as an alternative to the standard elective courses, the mini-elective was designed as a student-centered, activity course - in short, a course where students learn by doing. After thinking about how much kids dig movies and after hearing about the successes of several filmmaking courses, I decided to offer filmmaking as a mini-elective. The class will be made up of about 30 seventh graders and it will meet first hour, five days a week for six weeks. Susan Koch, a Ph.D. candidate in English at MSU and a specialist in media, will be team teaching with me and we're both excited about the course.

Why Teach Filmmaking?

Dennis Pace and his media group have already offered many reasons for teaching filmmaking in the classroom. I'm including the ones I see as basic to my class at Gardner.

— We should provide a multi-media "literacy".

— Students will be active creators rather than passive receptors of the media.

— Filmmaking enriches the environment by offering new ways of seeing and thinking.

— Students love t.v. and movies.

— Problems inherent in making films are open ended and enable students to find solutions on their own.

— Filmmaking combines many possibilities for creativity and expression and offers opportunities for a wide range of individual contributions and talents.

— Filmmaking allows students to role play.

— Students can work together in small groups toward a concrete (celluloid) goal.

— Students can discover new self-images in a media where they can really see themselves.

Tentative Course Outline

Because any successful course is determined in large part by the students, the course outline suggested here merely offers some guidelines.

During the first week of the course we plan to show the following movies so that students can get acquainted with one another and with the idea of making films.

Hollywood: The Golden Years (Parts 1&2)
Be Reasonable
Laughing Gas
Several student films

We hope that the films will provide further motivation for filmmaking and offer story possibilities for the student films. But before they start writing, we plan to divide the class into four groups, show them how to use the Super 8 camera, and give each of them a chance to shoot some footage. We hope the activity will turn them on and spur them to create a scenario for their movie. Each student will then be asked to jot down or tape a scenario. We'll then divide them into four groups, have them discuss the scenarios and select one (or a combination) to act out and film. The ideas that aren't used will be saved for future reference.

Susan and I will each advice and help coordinate two groups, making it possible for four separate films to be made. Since we're more interested in process than in product, the preparations will be far more important than the finished movies. Each student in each group will then work in one or more of the following roles:

Director - coordinate the efforts of the group; give help where needed.

Writers - develop storyboard and shooting script.

Cameraman - learns how to use the camera; plans how the movie will be filmed; is responsible for the care of the camera; films the movie.

Lighting and sound crew - takes light reading; in charge of electric lamps; responsible for recording movie's sound track and sound effects; reads script aloud during filming.

Set designers - create and build movie sets; design floor plans of the set; responsible for props.

Graphic designers - responsible for securing names and positions of each person in the movie; determine types of titles and how to film them, type of lettering, size and color of cards, how to present them.

Costume designers - design and make costumes.

The duties in each of these roles will overlap so that no one gets locked in or takes over. The major actors will be chosen by the group and everyone will be encouraged to appear in the movie.

The group will help the writers plan a complete screenplay of the happenings in the movie which will include:

shot angles
types of shots
camera movements
special effects
props
lines by narrator or actors
music and background sound

From this information, the director and writers can make a storyboard which illustrates through simple cartoon drawings (not finished pictures) the action of the story. (See fig. 1) Then the writers can create a breakdown script like the following:

fig. 1

Scene # Shot # Type of shot	Description of action	Sound Directions

The following materials have been ordered and will be available for use in our filmmaking class:

2 Super 8 cameras
1 Super 8 projector
36 cartridges of Super 8 mm film
4 Super 8 reels and tins
1 splicer and tape
1 light for indoor filming
camera batteries
1 reel to rell tape recorder
3 cassette tape recorders

graphics materials
budget for film rental
budget for additional resource material

Using the materials listed and armed with the stories they create, the roles they choose, and their imaginations, I hope the students will enjoy transforming their stories into exciting movies. What we do on a day-to-day basis will be determined by the progress and needs of each group. Students can show their completed movies to students in the other mini-elective courses and to their parents.

Editor's Note - Regrettably, Jane Van Sickle's Figure I had to be deleted because it was not reproduceable and there was a possibility that it bore a copyright. Interested persons are referred to her bibliography and the entry for Harvy V. Fondiller, Invitation to Photography. The figure refers to the example of "How To Make a Movie Storyboard."

CSW

Some Helpful Hints on Movie-Making

1. Shoot each scene just long enough to communicate the idea. Long shots require relatively more time for the eye to absorb the information. Long and medium shots may be brief if their purpose is to keep a close-up from becoming confusing. Close-ups may be shorter, but this of course, depends on the action being filmed. Remember: you don't have to show the full length of the action. Movie time need not be real time. Variety in scene length is as important as variety in camera position and image size.

2. Don't zoom a movie to death. While valuable, this effect can be disturbing. Generally it's better to establish your image size first with your zoom lens control and then shoot. Don't zoom more than 2 or 3 times per 50 feet. A good rule to follow is: don't zoom if you can do it another way.

3. Titles may be important to your film, and there are many ways they can be produced easily; as, a close-up of a nameplate, moving in slowly on some one's writing, mounting letters on a board, or hand-lettering copy. Keep titles short and simple - usually not more than 15 words in a single sequence and large in size in relation to the area covered. They may be shot after normal sequence of shooting and spliced in.

4. Everything you see in the viewfinder will be photographed!

5. Start shooting before the action beings and continue shooting a few seconds after it ends. Warn any people in your scene they are to begin on your cue and not when they hear the camera start. This extra footage will help a student orient to the scene in front of him and be prepared to follow the action when it is introduced.

6. If you're filming a person doing something and want to change the camera angle in order to get a better look, tell the performer to "freeze." Stop the camera and change its position. Even if the performer moves slightly, the viewer will not notice it because you have changed his frame of reference.

7. When panning, move the camera very slowly and bring it to rest at the end of the scene.

8. Hold the camera steady.

9. Be careful not to shoot your own shadow. Keep the sun to your side and your shadow won't show.

10. Vary the camera angles. To shoot a "giant", lie on the ground and shoot up. To shoot someone climbing up a wall, turn the camera on its side.

11. Be sure the camera is focused.

12. Keep the camera lens clean.

13. If you are going to add sound to your film, have the script read as you are shooting. This will help the actor pace his moves and provide you with guide for length of film necessary to accommodate the words. If you record script on a tape recorder, you can use that to pace your filimg. A reel-to-reel recorder works best -the tape doesn't stretch a lot and can be used to gauge where specific sounds are located on a tape.

14. Have a tape recorder around to practice recording voices and other sounds. You may want to catalogue them and build a sound library.

15. Sound is recommended for use in elementary school but not high school films. See Arden Rynew's handbook.

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old film

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photos
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Stereo-scope
clean empty food cans
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CW1

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The Universal Parts Bin, Ltd.

by Francis Nutting & Diane Mazurek

Sources:

----walk thru yellow pages for starting points----
(hint: places that would be likely to give you neat stuff FREE)

action line
garage sales
auctions
junk yards
printshops'
photo studios
butcher shops
florists

relatives
friends
enemies

aerial photographers
Salvation Army, Navy, etc.
bookstores
second-hand stores
attics
free stores
drug stores
computer centers
garbage cans, bins, etc.
farmers
wholesalers
salesmen
grandmothers

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railroad tracks
alleys

government offices
shopping guide ads
carpet stores
paint stores
TV stations
radio stations

Philosophy and Procedures:

dig it
bend it
shape it
play it
play with it
spin it
share it
throw it
enjoy it
lick it
smell it
feel it
eat it
lite it
fondle it
bag it
touch it
write it
send it
hide it

poke it
ponder it
imagine it
memorize it
live it
do it
be it
act it
think it
spray it
plant it
grow it
groove on it
film it
show it
flaunt it
see it
talk it
hang it
love it

describe it
take it
recycle it
lay on it
need it
knead it
hit it
hear it
stack it
digest it
pet it
bite it
push it
pull it
smash it
punch it
beat it
press it
wear it
use it
bring it

cut it
bury it

An Alternative English Program Utilizing Media Fine Arts

by Opsy Lee Jenkins

Introduction

New wine in old leather bags rupture. Likewise, new steps to better learning spill over and require new attitudes, procedures, schedules and organization.

In an atmosphere of acceptance, respect , fairness and responsibility learning and teaching are like twins who compliment each other. A student seldom fails when he feels that the best is given and expected of him.

Failure and success cannot co-exist. Neither is misery a better teacher than pleasure. It is this writer's opinion that the battle of failure will be conquered when the teacher and student meet with their minds and respond genuinely as humans.

The physician confers with the patient regarding the effectiveness of a prescription. why can not the teacher and his pupils embark upon such a premise and soar to excellence and productivity?

HUM: AN ALTERNATIVE ENGLISH PROGRAM UTILIZING MEDIA AND FINE ARTS

Purpose: Demonstrate alternative ways to learn, enjoy and succeed in language experiences.

Boundaries:		
	Number of students	150
	Grade levels	10-12
	Number of staff	8
	Location	Northwestern High School Detroit, Michigan

Overview of the program: Given the opportunity to select one of the five courses listed below the student will simultaneously have the following options:

1. Plan and attend mini-assemblies
2. Produce and appear on video tape shows
3. Organize poetry festival
4. Attend and participate in mini-concerts (music, dance, drama, art)
5. Attend informal "chat & rap" workshop
6. Interview prominent Nw graduates
7. Hold press conference with principal
8. Share ideas in student advisory council
9. Give service as peer tutor
10. Make creative projects for evaluation

Course Titles and Teachers

1. English for Broadcasting	O. Jenkins
2. Photography & Advertising	M. Giblin
3. Oral Rdg. in Black Culture	R. Stephens
4. Humanities	M. Sutton
5. Mass Com(T.V. Workshop)	T. Clevland

Fine Arts: B. Demnard, R. Stephen
Community Resources: V. Ray

ENGLISH FOR BROADCASTING

Designed for a Humanistic Approach to Language

By
Opsy Lee Jenkins
Northwestern High School
Detroit, Michigan

COURSE DESCRIPTION: A "do-it-yourself" course stressing originality, imagination and natural talents to plans, organize, direct and present these experiences to others; while utilizing the language skills: listening, speaking, writing and reading to acquire understanding of one's potentials and to gain language proficiency.

RATIONALE: The natural sequences from birth to language utterances seem to indicate a common course for successful language instruction. (1) Saturation with experiences to provide visual and auditory stimulation. (2) Frequency and variety in trial and error situations. (3) Availability of sets of basic option with freedom to adapt to needs.

SKILLS TO BE TAUGHT: Problem solving, critical thinking, oral communication, self-analysis, dynamics of human interactions.

THEMATIC UNITS

Birth   Growth   Maturity   Old Age   Death

Alienation   Identity   Peace   Search for
Success   Truth   Justice   Solutions

Teaching Packet
(Prepared in English Workshop)

Super 8 film entitled "Hands Communicate"
Magazine Lift Slides   Seven Ages of Man" (Shakespeare)
Transparencies   Universal Experiences
Projects List
Speaking and Writing tasks
Poetry Booklet entitled "Brain Pad"

Media Power & Language

Wise move

Skill	Learning Experiences
	Demonstrate ability to select, organize, explain and respond to people, events, places and ideas with pictures, photos, slides, films and language skills.
Single idea	1. Magazines: Select a picture to illustrate one category below. Give the picture a caption and write a one sentence description. food people fashion hairstyles emotions homes transportation
Choosing a topic	2. Pictorial essay: Select one topic which interests you and explain with a series of pictures. 3. Bulletin display: Meet in a small cluster. Organize, compile and develop one theme suggested by your group. Display in class.
Sequence of ideas	4. Photographic autobiography: Through photos demonstrate a series of experiences about yourself. Be sure to include: childhood schools homes church family trips hobbies interests
Opinion	5. Reply to what seems to be the good life in America according to magazines, T.V. commercials. Illustrate your ideas by quotes, photos, films or pictures.

PROJECTS WITH A PURPOSE
by
Opsy Lee Jenkins

Directions: Each student may select one project below for his final evaluation to demonstrate his understand- of language skills.

1. Vocabulary Expert: Keep a careful record of all new and interesting word encountered in reading, listening to others and created by you. Compile in mini-dictionary. Include meaning and correct spelling.

2. Collection or Original Booklet: Use a single theme and develop it through the presentation of the following:
limericks humorous verses tongue twisters

3. Famous Speeches: Choose excerpts from three or four favorite persons. Prepare a visual illustration of wisdom, truths, ideals and principles upheld. Add a one page summary of your opinion.

4. How To Do It Booklet: Prepare a booklet sharing secrets you have discovered about getting along with people or mastering some problem. Use pictures or drawings to capture the reader's attention.

5. Travelogue: Prepare a visual guide to a geographic location, its special characteristics, places of interest, outstanding citizens or historical figures.

6. Setting a Mood: Using the Super Eight camera or 35mm camera demonstrate one of the following:

favorite record
autobiography
city
an experience
college
job

HUMANE DESIGNS
for
Teaching Rapping & 'Riting

1. Mini-lessons in reasoning and writing

    a. One sentence literary excerpts given daily to secure the following responses:

Thinking Tanks	groups of 2-5 pooling ideas
Journal Writing	record of private thoughts
Buzz Sessions	opinions to others

   b. Literary selections:

Man is the hunter; woman is his game	Tennyson
Our birth is but a sleep and a forgetting	Wordsworth
The Child is father of the man	Wordsworth
The mind's the standard of a man	Watts
A little learning is a dangerous thing	Pope

   c. Expanded Experiences: Confute or support the statements above.

2. Couplets given for observation, analysis and discussion student will give his response and create his own models.

   a. Literary selections:

Laugh and the world laughs with you;
Weep, and you weep alone. Solitude Wilcox

For all sad words of tongue or pen,
The saddest are these: "It might have been".
Maude Muller Whittier

A little sincerity is a dangerous thing,
And a great deal of it is absolutely fatal.
Critic Oscar Wilde

   b. Expanded Experiences: Write a set of couplets that rhyme or tell a tale or explain an abstract idea to a very young child.

3. Developing free flow of ideas

Given the following trial and error writing situations the students will demonstrate his skills by writing and keeping a personal record for one week.

a. Composition Derby: Given a list of titles the student will select one and write for five minutes any ideas that flood the mind. (spelling, organization will not be a concern now.) The winner is one with the largest number of words.

dating baseball movies T.V. cars
parents teachers parties

b. Anonymous Pen Pals: Select small censored portions from previous writings. Place in box and read aloud to the class.

c. Thinking Tanks: Define abstract or major subjects. (Small groups meet 5-10 minutes from 2-3 days in consecutive order) Prepare total group presentation.
Titles: light air sky land drugs
war fear prejudice

4. Building vocabulary and individual style

With the aid of teacher's models, library facilities and community resources students will collect, compile and present the following:

a. mini-dictionaries of words: unusual meanings, modern lingo , alternative words

b. Survey of Speech patterns: interview parents, neighbors, staff, peers.

c. diary of language encounters with others (compliments, disagreements, criticisms) Record carefully. Reflect upon results.

5 . Study Groups (long range assignments)

clothing racial groups jokes religions

anatomy dances games

Skill		Learning Experiences
Design for Clarity	6.	Write a tale, nursery story or rhymes for young children. Illustrate with drawings.
Main idea	7.	Select one of the quotations below or one you prefer. Explain its meaning with either pictures, film, music or other quotations. The human race is the only race. No man is an island Reading make a full man Writing an exact man
Brevity	8.	Scan the news papers daily for two days or listen to the radio and television. Keep a log of news, sports, weather, humorous anecdotes. Form news teams. Prepare a five minute summary. (live, recorded, film)
Fact or fiction	9.	Commercial writing: Cut ads from magazines and listen to the television or radio. List statements and claims of two or three items. Compare same items claim with Consumer Report. Prepare your findings with graphs, pictures and illustrations.
Persuade or confute		Commercial writing: Using a favorite or popular radio or television model, write a commercial to appeal to one segment below: high school dropout new parent newly weds high school senior retired couple war veteran
Critical analysis	10.	Tape a few editorials from mass media. Study them, analyze and discuss your reactions.

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photo imagery

The objective of my slide show was to visualize poetry that had meaning to me as an attempt to encourage students to visualize word images in poetry or prose that has meaning to them. The reverse situation is also a possible alternative; that poetry or prose can be written from a visual image i.e. a slide or photograph.

To produce my own slide show, I needed to list out the poems that I enjoy or that I feel will produce good topics for a slide show. I chose two nature poems from William Wordsworth, Lines Written in Early Spring and Written in March. I also used Robert Frost's, Stopping by Woods on a Snowy Evening.

After deciding on the poems I was going to use, I needed to gain confidence to produce my own slides. I am by no means a professional photographer nor do I think it is necessary to be one to take your own slides. I do have a 35 mm camera, but if you have an Instamatic do not despairbecause you can easily take slides. Make sure you purchase the proper film for taking slides. A problem you should be aware of when using an Instamatic type camera is that it will not take closeups of insects in flowers or the flower petals.

I used a Canon TLB with a 50 mm lens loaded with Kodachrome II film for my outdoor work. I like this type of film because the colors and images are much sharper than any other type of film I have used. Kodachrome has its limitations, it must be a bright day and it is not as versatile as a high speed film that will shoot indoors and out. I did find that the flowers I shot in the shade came out sharp and clear using Kodachrome II.

I could not find all the pictures I wanted outside so I chose to copy them from books. To do this you need a copy stand. Your school may have one or you can find how-to-do-it instructions included in this booklet or at any good camera store. You can shoot copy stand outside or inside with natural lighting, using high speed Ektachrome(ASA160). If its too dark, you'll need artificial lightingand film especially designed for use with photolamps,high speed Ektachrome tungsten or Kodachrome II type A. Best bet when you need to use artificial lighting is to visit your favorite camera shop and check on photo floods, non glare glass, film, and copy lenses.

Meg Walton

Instamatic owners should not give up-Kodak does make a copy stand for their cameras. The cost factor may prohibitive for most schools but you could look at one and get a student to make one in a shop class.

The next step after shooting slides is to choose a sound track. This is important because you can lose your students interest at this point if the music is not right. I think it must be popular enough to catch their attention but classical enough to set a mood. Listen to your music, pick out the parts you want to use and then tape it on a reel to reel or cassette recorder. I used a cassette because of the tape storage problem and ease of use.

When your slides are back from the developer lay them out on a light table or an overhead projector so you can see how they look. Start placing them in the order that you plan to show them. It is easiest to number them and place them in trays. An added hint would be once they are in the trays take a felt tip pen and draw a spiral from the outside in along the top of all the slides. This will enable you to tell right side up and helps restore order if you use the slides in other presentations.

The theme of my slide show was nature because I feel most confident taking nature slides. I feel that you should take the slides that you have the greatest feeling for. I think that students can visualize better what the poet is saying by using nature- its all around us.

The slides that you take for a slide presentation can be recycled into a slide and picture file to start students on their own. The slides can also be used by teacher in other subject areas, for example, some of my landscapes could be used to spark a discussion on pollution, the future of farming, land use, etc. The idea is to share and who knows maybe the person's a free lance photographer.

slides in the classroom

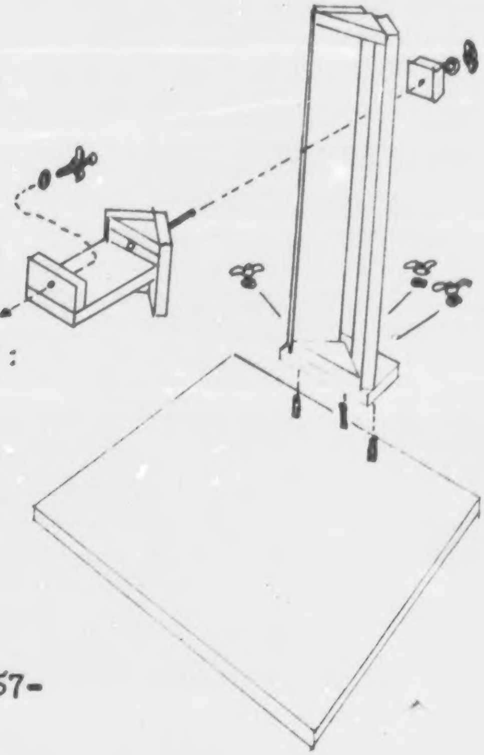
by John Hershey

How can you use slides in your classes?

- Literature classes can make slides to illustrate books, stories, themes

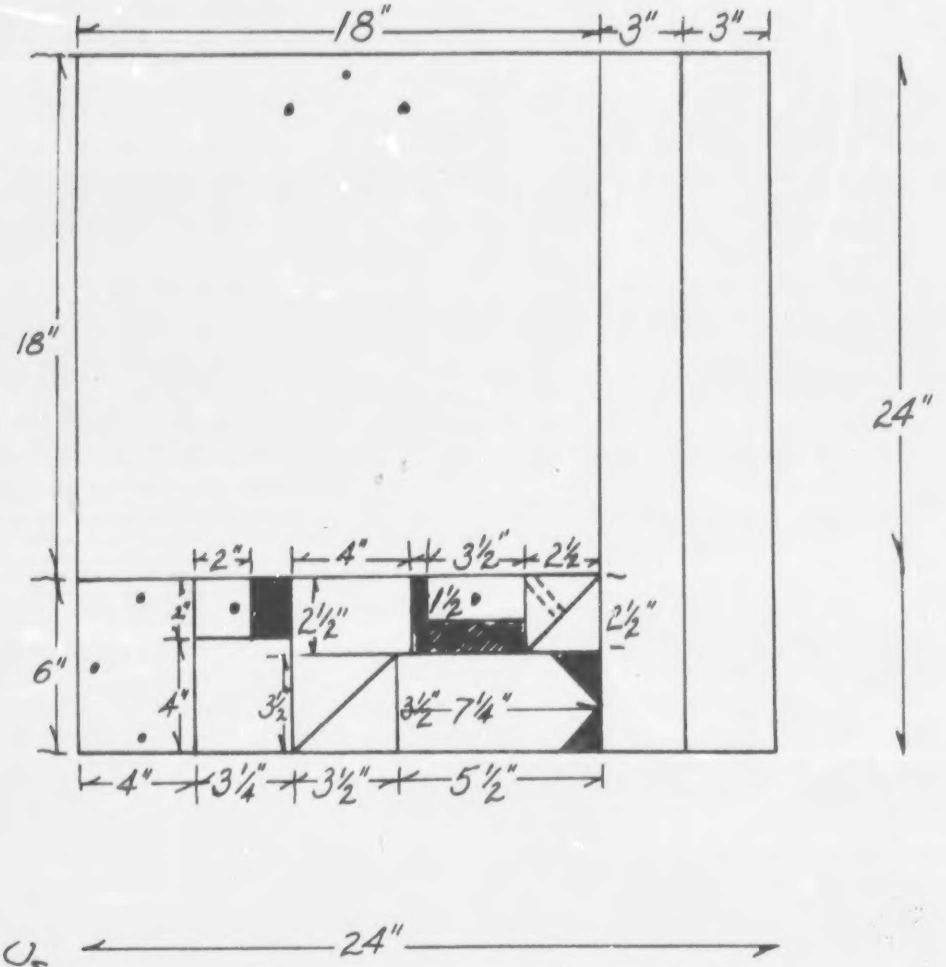
- Writing classes can use slides to illustrate assignments, or as the inspiration for writing (example: have class make slides — 10 ea. — then give student a number of slides and have them write a script to accompany slides).

COPY STAND



MATERIALS NEEDED FOR COPY STAND:

1 pc. plywood	3/4" x 24" x 24"
4 flathead bolts	1/4" x 20 x 2"
1 carriage bolt	1/4" x 20 x 4"
5 washers	1/4" I.D.
5 wing nuts	1/4"-20
glue	
finishing nails, 4d	
lacquer or enamel, matte black	


18"
3"
3"
18"
24"
2"
4"
3½"
2½
1"
2½"
1½
2½"
6"
4"
3½
3½"
7¼"
4"
3¼
3½"
5½"
24"

Use this adjustable copy stand to make slides from pictures in books, mags, etc. Cost will be $3-5. None of the saw cuts are terribly critical dimensions. Paint matte black to reduce glare. Works like a charm!

H. Annotated Bibliography Section

Editor's Note - Included here are bibliographic projects only. There are also many other bibliographies which are attach-to entries in Sections C, D, E, F, and G.

TRANSFER SLIDES

Necessary materials:

Clear contact paper
Clear sheet acetate
Slide mounts (Kodak Ready-Mounts, for 127 film)
Iron
Burnisher (can use bottom of spoon)
Scissors
Pan of HOT water
15/8" template (best if transparent—stiff, clear acetate)

Steps:

1. Choose picture in "slick" magazine (Playboy, Time, Saturday Review, etc.)
2. lay template on picture & trace
3. put 2" sq. clear contact paper over picture and burnish (rub) thoroughly
4. cut out
5. soak (water must be hot)
6. when paper comes off the contact paper (be sure it is all off by rubbing contact paper on the sticky side with wet thumb), blot & let dry.
7. Press contact paper with transparent picture onto clear acetate and burnish thoroughly
8. trim to template dimensions and lay in Ready-Mount.
9. seal Ready-Mount with a hot iron around edges — slide is ready!

MEDIA SALAD

by Susan Wilber

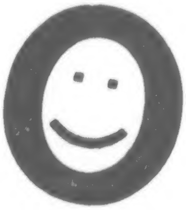
Lettuce of any variety--washed and dried and chilled
Fresh mushrooms--sliced
Sharp cheddar cheese--grated
Fresh walnuts--broken into pieces
(Strips of salami, ham, chicken or other meat or hard boiled eggs may be included if salad is to be used as the main course for a luncheon).

SALAD DRESSING

6T. Olive oil
4T. Vinegar
1T. Dijon mustard
1 Clove garlic--crushed
1t. Salt
¼t. Pepper
1 or 2 T. Blue or roquefort cheese--thinned with a little cream

Shake ingredients well and chill.
Just before serving pour dressing over salad and toss well.

ENJOY



s. wilber

Recent and Readable: Books on English Education and Writing

by Joe Wood

1. Barnes, Douglas; Britton, James; and Rosen, Harold. Language, the Learner, and the Schools, Penguin Books, 1972.

The most profitable is Barnes' study on teaching methods. Specifically what types of questions and what may be the significance. The main point is critical if it's valid. He found that most teachers ask factual questions and open-ended questions which require certain desired answers. The tendency then is to create passive learners, people afraid to bring personaliteis into learning.

James Britton in "Talking to Learn" compares structured classroom discussion versus supportive, casual discussion. He sees that the free discussion tends to spiral toward greater and greater perception of experience given time. It also approaches the 3 levels of communication development: expressive, transactional, and poetic.

2. Britton, James N. "Writing to Learn and Learning to Write," The Humanity of English--NCTE 1972 Distinguished Lectures, 1972 pp. 32-53.

At times gets bogged down in terminology, but has interesting concepts for using writing in the development of learning.

He describes speech (oral and written) in three levels: Expressive (basic personal), transactional (more explicit in reference to the outside world), and poetic (greater attention to form and outside world).

He concludes how we respond to educational material depends upon organic makeup of students. We must encourage them to write at expressive level, this will lead to development of transactional and finally, poetic.

3. Bennett, John. "Writing and 'My Own Little Postage Stamp of Native Soil,'" English Journal, Vol. 62, Number 4, April 1973, pp.579-586.

This article reveals how Bennett finally discovered a method to draw good writing from his students. He begins by having them write subjective papers--he simply comments upon them and each week (after writing everyday) they (The students) evaluate ananymous papers. Evaluation is a take-off from improvement.

This is a great article because it gives specific techniques attempted and discarded until he found the method that would get the most from his students.

4. Dixon, John. Growth through English, Oxford University Press, 1972, 119 pages.

Basically, it reports the findings of the Dartmouth Conference of 1966. It compares the humanistic experienced based approach to the traditional techniques.

Chapeter 5 gives a good examination of the concept of continuity in an English curriculum and gives a humanistic set of continuities (p. 89-90).

Chapter 7 gives implications of the humanistic approach for the school.

5. Gorrell, RobertM. "Rhetoric: How Do You Carve an Elephant?" *The Discovery of English*, NCTE Distinguished Lectures, 1971, pp. 37-52.

He begins by evaluating English as basically negative in its traditional approach. He says purpose of the English teacher is to help the student grow through language, use language to develop insight and stretch the imagination and to play with language.

He suggests we achieve our goals by teaching understanding. Focus the instruction on writing on rhetoric in the beginning. Major implication: concern with effect. Rnetoric under his newer more versatile defination directs teaching of writing toward *means* of expressing and the problems of *choosing* means.

He urges looking at writing as a flow of continuity--skills in making the choice of means comes from the writer's knowledge of both the possibilities and limitations.

The article closes with a defense for subjective writing.

6. Marckwardt, Albert H. "The Concept of Standard English," *The Discovery of English*, NCTE Distinguished Lectures, 1971. pp. 14-36.

Marckwardt tries to dispell the notion that it's the teacher's job to teach "Standard English." He describes language as social behavior and gives a rapid sketch of the social factors which account for emergence of Standard English,. the nature of the demand for a standard, and respect or veneration for it.

Standard English has latitude in its use.. He says the greatest shaper of language is social utility. Suggests teaching language as culturally determined behavior subject to human tendency to establish prestige--approved norms which do have latitude and permit variation. Language standards shouldn't be approached from etiquette view point.

7. Mathews, James W. "Literature, Not Criticism: A Plea for Liberality," *English Journal* vol. 62, Number 4, April, 1973, pp. 568-572 and 594.

Mathews first describes the various directions that the teaching of English has taken since the 19th Century. He says English teachers have been chameleons, changing colors with various literary magazines. Mathews feels the majority of teachers are teaching criticism because the main scholarly journals and one major NCTE publication are forums for discussion of linguistic and literary theory.

He sees teachers' training (that inclined toward criticism) as a block to ready acceptance of a new teaching role (humanistic role).

8. Minot, Stephen. *Three Genres-The Writing of Fiction, Poetry, and Drama*, Prentice-Hall Inc., Englewood Cliffs, New Jersey, 1965, 308 pages.

This is a good book for a would-be writer. It defines "simple" and "sophisticated" writing in the three genres. Chapters are devoted to important writing elements i.e. point of view (fiction), rhyme and rhythm (poetry), and visual effects (drama).

At the end of each genre discussion is a "self-critism" check list.

A very interesting descussion of poetry in the comparison of Ezra Pound's "In a Station in the Metro" and Joyce Kilmer's "Trees" (pp. 119-121).

There is even a chapter on how to submit work for publication.

9. Sargon, Mariam Goldstein. "Johnny Is Neither Eager Nor Easy to Please," The Hmuanity of English, NCTE 1972 Distinguished Lectures, pp. 116-134.

This examines the practice approach to new grammar. Children should gain an intuitive feel for structures.

Psycholinguistics studies are mentioned in conjunction with chinging methods of teaching reading and spelling.

Implication that English teachers are wasting time teaching students things they aren't ready for.

10. Summerfield, Geoffry. Creativity in English, National Council of Teachers of English, 508 South Street, Champaign, Illinois, 1968, 68 pages.

Another article coming from the Dartmouth Conference. He begins by defining creativity and the conditions necessary before it can occur.

He also tries to answer all questions about this humanistic approach. He warns against creativity derived from personal prescriptive definitions.

The final part of the long pamphlet gives examples of creative English. Page 51 gives a good explanation of teachers' roles in discussion --reduce stkck responses, snappy once-for-all generalizations but allow for passionate conviction.

Focus: Contemporary Concerns in English

by Susan Mull

Macrorie, Ken, Uptaught

Uptaught tells of writing from experience and saying something meaningful. It tells of a teacher's problem with recieving unimaginative material. He brings up the idea of Engfish - "A language in which fresh truth is almost impossible to express." It is worth the attention of people in the writing field.

McConahay, Gleeda, How to Teach Creative Writing

This book would be useful for elementary or junior high. It might have some ideas that could be worked in to a useful unit for the high school. Chapters six and ten dealing with junior high creative writing and poetry were worthwhile. They suggest practical assignments to try.

Potter, Robert, English Everywhere - Meaning, Media, and You

This book stresses that "Nothing is permanent except change." The first part of the book deals with how words work. There is also a section on signs and symbols that should be read. The study of literature is accented by practical assignments. The book has an interesting advertisement section. Finally the book ends with media other than writing.

Sisk, Jean, Saunders, Jean, Composing Humor-Twain, Thurber, and You

Comedy is furst handled historically to give the student a feel for the field. Then it looks at Twain and Thurber, two of the great American humorists. It gives excerpts to show the use of humor. It also goes into a lengthy description of satire. Since comedy is hard to write, this book may come in handy. It ends by describing the different writing tools and techniques such as the play on words.

Morgan, Fred, Here and Now II-An Approach to Writing Through Perception

This book is designed so that each unit takes up a specific area of perception. This book is one of the few that seriously attempts to structure material in a creative way. I believe this book could prove to be very useful in teaching the remedial writer. It also gives specific instructions and teaching ideas for use in the classroom.

Koch, Kenneth, Wishes, Lies, and Dreams

This book handles poetry in a unique way. It offers the teacher many ways to turn the student on to poetry. I feel that some of the ideas were directed at the elementary student, but with some imagination could be used on higher levels. This book would help to open a remedial class to the world of poetry.

Postman, Neil and Weingartner, Charles, Teaching as a Subversive Activity

I would recommend this book to any and all teachers. It's idea that teachers have turned students off but have the potential to turn them on, is a "Right On" idea. They also voice new opinions that should be read by today's English teacher.

English in the Here and Now: Books on Particularly Relevant Topics in English Education

by Burton L. Cox

Fader, Daniel. *The Naked Children*. Macmillan, 1971.

Fader's book could have been a dry, scholarly text about his philosophy of humanistic teaching; his narrative style with Cleo and her urban gang, however, enlivens the book and illustrates his theories. Children do want to read and often can already read --but school has so little to offer of practical value to their world that they may pretend disinterest or stupidity.
Fader's learning technique here is similar to his earlier *Hooked on Books*; if children are given relevant reading materials and humanistic teachers, they can and will learnto read.

Greenbaum, Leonard A. and Rudolf B. Schmerl. *Course X: A Left Field Guide to Freshman English*. Lippincott, 1970.

Greenbaum and Schmerl have rather accurately described the traditional freshman composition course. One chapter satirizes the typical Course X instructor ("Who'd You Get?"), another predicts the texts and specific reading assignments ("Chances Are, You'll Read Thoreau"), while another talks about the typical writing assignment ("It's Due on Friday").
The authors suggest four (later they add a fifth) student strategies for the course:

1. Suffering through ("Two semesters of Course X becomes 32 weeks, or 96 classes --less five holidays, which gives 91. Today is one class and it's almost over; Wednesday will be two and then there's only 89; and pretty soon 76. . . .")

2. Not taking the course("What is forgotten by observers of this pattern of behavior is that the student who stumbles onto the strategy is reacting quite humanly, quite bravely, to an intolerable situation. He is refusing to participate.")

3. Conning the course ("The alliance he seeks is with the teacher --a shared understanding that the two of them appreciate the subtleties and ambiguities of the reading. The expectation, of course, is that the teacher will also appreciate the subtleties and ambiguities of the over-participator's paper,")

4. Throwing yourself at the teacher's mercy ("This student literally will do anything and everything to pass freshman English. He makes this clear by trembling, picking at his sores, and crying.")

The fifth method for coping with the course attempts to help the student realistically get something from the class. It's a frightening suggestion to instructors of Cours e X.

Guidelines for Junior College English Teacher Training Programs, College Composition and Communication, 1971.

While this paper is intended as a position paper on future training programs for junior college English instructor candidates, it also gives an excellent definition of the humanistic junior college English instructor. A list of 21 competencies give a valid self-evaluation checklist for junior college English departments and instructors:

> . . .understand and emphathize with the diverse value systems of the students he teaches.
> . . .recognize that all levels of language and all dialects are equally valuable and that academic insistence on a so-called "standard" English for all situations is. . . unrealistic.
> . . .recognize that. . .their task in teaching writing is to help as many students as possible achieve success rather than to establish certain cut-off points below which a student will fail.
> Etc.

Hove, John, Chairman. Meeting Censorship in the School: A Series of Case Studies. NCTE, 1967.

This booklet was published in 1967and does not include many titles currently being questioned, but its case studies of censorship (A Pictorial History of the Negro in America, The Negro Heritage Library, The Catcher in the Rye, To Kill a Mockingbird, The Good Earth, 1984, and The Bedford Incident) give realistic suggestions for protecting oneself from censorship problems both before and after a book is questioned. English departments interested in protecting themselves from criticism with a book reconsideration policy will find the case studies and suggested forms included in this book quite helpful.

Larson, Richard L. The Evaluation of Teaching College English. MLA/ERIC Clearinghouse on the Teaching of English in Higher Education, 1970.

At first Larson's title was misleading to me: the book is about v arious methods currently used to determine the college English instructor's teaching ability. His research discusses the pros and cons of student evaluation, the observation of classes, inspection of teaching materials and annotated student papers, circumstantial evidence, and self evaluation.
The book is useful because of the many sample forms for evaluation it includes, but his recommendations for change are disappointing --nothing seems to have worked, and Larson isn't sure of anything that will work to rate an instructor's teaching ability.

Morgan, Fred. Here and Now II. Harcourt, Brace, Jovanovich, 1972.

I have not used this book as a text in my classes, but I am considering it and recommend that readers of this bibliography get a copy --at least as an idea source.
The twelve sections of the book each deal with a point of view that helps the student develop perception ("Using Your Senses", "Being Aware of your Surroundings", "Getting the Feel of Action", "Observing a Person", etc.). The material for each unit also focuses on a specific type of writing or an important topic in composition ("Coherence", "Emphasis", "Economy , "Contrast", "Definition", "Argument", "Analysis", etc.), and uses cartoons, poems, shortstories, essays, directions, exercises, along with suggested writing assignments.

Summerfield, Geoffrey. Topics in English. Batsford, 1965.

After a heavy philosophical discussion of the use of topics (units) in an English class, this book gives a series of 31 suggested project topics ("Fire and Flame", "Storms", "Heights", "Old Age", "Hunting", "The 'Wild west'", "Motorcycles", etc.)
Included with each project are poetry and prose readings and a series of project assignments.
In a project intitled "The American Civil War" he suggests these readings for the teacher; Ross: Picture, Twain: Pudd'nhead Wilson, Benet: John Brown's Body, Commager: The Blue and the Gray, Crane: The Red Badge of Courage; The Upturned Face, Whitman: Speciman Days, Baldwin: The Fire Next Time, Lincoln: Speech at Gettysburg, and Keith: Rifles for Watie. For poetry he suggests Whitman: "Drum Taps", Tate: "Ode to the Confederate Dead", and Howe: "Battle Hymn of the Republic". Here are some sample assignment topics (there are 12 in all):

"Which side would you have chosen to be on in the American Civil War?

Write a character study of John Brown, the anti-slaver.

Make a radio programme about the last few days in the life of John Brown which will make clear what sort of man he was.

Make a recording of parts of Benet's John Brown's Body.

Using two people's voices, make a recording of the two opposing points of view in the Civil War.

What is the Ku-Klux-Klan? Write a short account of its aims and methods.

What is the N.A.A.C.P.? Write a short account of its aims and methods.

Without any prior warning ask half a dozen adults what the Civil War was fought for. Make a written report of their answers, and add your own comments on their accuracy.

Obtain a recording of some Negro spirituals. Listen to them and make sure you understand what they are about. Be prepared to play them to the class, with a short introductory explanation from yourself."

A Sampling of the Recent and Relevant Books of Interest in Education and in English

by Joyce Haner

BEST COPY AVAILABLE

Davidson, Don, "Sword and Sorcery Fiction: An Annotated Book List", ENGLISH JOURNAL, January, 1972.

This is a good article to read if you areinterested in setting up a myths class that is not centered around the traditional classical literature. Starting with Tolkien's THE HOBBIT and THE LORD OF THE RINGS, Davidson gives a good list of other fantasy books, their reading levels, and a brief plot description.

Donelson, Ken, "What Films are Worth Seeing", ENGLISH JOURNAL, March, 1971.

For all who are teaching a new film class this will be a help in ordering films that are worthwhile. His list is broken down into 20 of the best short films, such as The Red Balloon, Why Man Creates; and then a list of 20 feature length films. These latter type films came be gotten from places like Films, Inc. and are old original movies.

Fader, Daniel, HOOKED ON BOOKS, Berkley Publishing Corporation, 1966.

A must for any grade level who is interested in the student who does not like to read or write. If you like McCluen, you will like this book because its main point is to teach kids to like reading by having them throw out textbooks and use newspapers and the material of the adult world. It also stressed the use of the program in all classes, not just English.

Postman, Neil and Weingartner, Charles, TEACHING AS A SUBVERSIVE ACTIVITY, Delacorte Press, New York, 1969.

If FUTURE SHOCK bothered you, then you should read this book to find out how to subvert your classroom and prepare kids for the real learning, that is, reality. This is one of the best and first books that puts the principle of a student-centered classroom into practice as the teacher becomes learner not the pusher of trivia. We as teachers should read this so we can become crap detectors like our students.

Sutherland, Janet, "A Defense of Ken Kesey's ONE FLEW OVER THE COOKOO'S NEST, ENGLISH JOURNAL, January, 1972.

This is a good article to read if you are running into problems with censorship from your board, administrators, or community. Although this particular book is defended well, I think that Ms. Sutherland's approach could well be adapted to any controversial book that a teacher feels is worth presenting to her class.

Webber, Mary and Tuttle, Betty, "Student Writing Worth Reading", ENGLISH JOURNAL, February, 1972.

This article reported on a program in Illinois where juniors were asked to trade papers on given assignments with college sophomores(potential teachers). Each would make comments on the other's papers and then return them. The object was to encourage the high school kids to become more honest in their content and not worry about the mechanics. The results were more confident high school writers and better prepared teachers coming from the college.

Weise, Don, "Nongrading, Electing, and Phasing", ENGLISH JOURNAL, January,1970

Written by Trenton's English Department head, this article reviews the advantages of the Apex system from both the teachers and the students involved at Trenton. His main goal was to replace the old system with nongrading, electing classes, and phasing the levels rather than tracking.

New Directions and Mis-Directions: Books on English and Educational Topics Which are Current, Crucial, and Controversial

BEST COPY AVAILABLE

by Gayle Koan

Goldberg, Maxwell H. Cybernation, Systems, and the Teaching of English: The Dilemma of Control. NCTE, 1972.
"To set up a debate on learning systems versus the teaching of English is to pose a false dilemma." The writer's position is that learning systems, relegated to their appropriate role in the teaching of English--that is, as adjunct agent of instruction--can be productive.

Hodges, Richard E. and Rudorf, E. Hugh. "Searching Linguistics for Cues for the Teaching of Spelling". Research on Handwriting and Spelling. NCTE, 1964.
Evidence from the Stanford University research studies indicates that a methodical approach to the teaching of spelling with use of oral-aural cues may well prove to be more efficient and powerful than the present methods which rely upon visual and hand learning approaches.

Illich, Ivan. Deschooling Society. Harper Row, 1970.
Illich's belief is that schools are a blight on society because of cost, control of population and failure to produce happier people better able to find their way in life. He proposes alternatives for educating people in his deschooled society.

Kozol, Jonathan. Free Schools, Bantam, 1972.
A first hand account of experiences encountered in working with people setting up free schools, because they are incensed at the failure of the public schools, Kozol discusses funding, legal problems and curriculum for the new schools.

Macrorie, Ken. Uptaught. Hayden Book Co., 1970.
"Engfish" is letting the medium get in the way of the message and most English teachers do things to produce "Engfishers." This book suggests how teachers can prevent that from happening and help students to willingly write effectively the "truth."

Mager, Robert F. Preparing Objectives for Programmed Instruction. Fearon Publishers, 1962.
In this programmed book that is easily and quickly read, the would-be objectives writer is taken step by step through the process. The ultimate goal of the good behavioral objective is clarity and specificity.

Maloney, Henry, ed. New English, New Imperatives. NCTE, 1971.
(A collection of essays which are annotated below.)

Kelly, Ernece B. "Who Let the Students In?"
The urgency of giving students an important hand in establishing curriculum and policy in their schools so that the present lifelessness and uselessness can be replaced with vitality and relevance is discussed.

Marckwardt, Albert H. "Dartmouth and After: Issues in English Language Teaching."
The writer discusses points of agreement and disagreement among the members of the Dartmouth Conference as well as progress on follow-up plans. The effect of the Conference on the field of linguistics is dealt with at some length.

Martin, Nancy. "A Language Policy across the Curriculum."
Talk between students and teachers is looked at so as to evaluate quality of questions and responses. An inquiry into the development of writing abilities at the secondary level indicates too much of student writing is recapitulation of work done in lessons or derived from textbooks or notes.

Minor, Delores. "Base for Creative Affirmation."
A straightforward appraisal of some changes in attitude, curriculum and method needed to improve education for today's student in general and for the black and/or inner city student in particular is presented.

Simpkins, Edward. "Education and the Fourth Reform."
The fourth reform is " . . . a movement that will claim the right indeed, the obligation, of schools to accomplish with technology the critical goals that remain unfulfilled through total reliance upon human efforts." Envisioned is the English classroom where instruction is augmented by machines which help to keep material up to date and free teachers for new roles.

Summerfield, Geoffrey, "Creativity."
The writer issues a warning to English teachers to recognize that creativity is continuous and continuing not something that can be reduced to a Tuesday afternoon and certainly nothing that can flourish in a system that is intolerant of individuals different from each other.

Wilhelms, Fred T. "English: Liberal Education or Technical Education."
The teaching of English as it is now done with Silas Marner and red inked, formal, compositions must give way to a new humanities in which artists, musicians, scientists, psychologists, AV material and comfortable chairs in carpeted areas encourage each young person to " . . . rise a little closer to the potential he has because he is human."

Maloney, Henry, ed. Accountability and the Teaching of English. NCTE, 1972.
(A collection of essays which are annotated below.)

Forehand, Garlie A. "Evaluation Decision-Making and Accountability."
This is a middle of the road stance on accountability seeing it as an attempt, however crude, to establish criteria of responsibility. Though we can oppose a particular set of procedures, we are obligated to working, in a better way, toward the goals of assuring responsibility to the public interest.

Morreau, Lanny E. "Behavioral Objectives: Analysis and Application." The writer deals with eight misconceptions about Behavioral objectives and goes on to discuss and illustrate their planning, structuring, and writing as well as procedure for teacher application.

Seybold, Donald A. "Objectives and Humanistic Behavior: A Progress Report and Philosophical Perspective from the Tri-University Project." The author believes "We have all too often retreated into the warm womb of humanism to escape demands for specificity." He suggests that we are protesting too loudly against the present demand that objectivity and humanity be mixed--that indeed they are mixable. He feels that if we as English teachers do not do our own thinking and writing about behavioral objectives and do it in terms that allow honest working products, that the job will be done by outsiders to the field of English and then we really will be saddled with narrow, trivial, non-humanistic objectives. The article discusses at length the first draft of the Catalog of Representative Performance Objectives in English-Grades 9-12 that was produced by the Tri-University Project.

Squire, James. "What are the Humanistic Goals in Teaching English?" Teaching the skills for literacy may lend themselves to behavioralizing but those beyond, of language learning and literary education, will be trivialized by them.

On Writing Behavioral Objectives. NCTE, 1970. (A collection of essays annotated below.)

Beck, Isabel. "Towards Humanistic Goals through Behavioral Objectives." The writer challenges the title of the session for which the paper was prepared suggesting it should be "Humanistic Goals and Behavioral Objectives rather than or because she sees objectives as a technique.

Hogan, Robert F. "On Hunting and Fishing and Behaviorism." The writer's contention is that " . . . some things difficult to identify, much less to name and measure, are essential to the satisfying life and, if the educational process is to have any connection to life, essential to the educational process as well." The hunting mentality is no-nonsense, mission centered and excludes student established and modified objectives. Though English teachers must respond to the community they must not capitulate to it and must sometimes "go fishing" not knowing exactly what their "strike" will be.

Moffett, James. "Misbehaviorist English: A Position Paper." The writer takes a negative stand on behavioral objectives for three reasons:

1) They cannot describe or measure what is inherent in English teaching.
2) The learner must have a hand in formulating objectives if they are to be workable and published goals inevitably preclude this.
3) Behavioral objectives will be used by the government for all the wrong reasons.

Seybold, Donald A. "A Response to 'Misbehaviorist English'"
In reply to Moffatt's concerns about behavioral objectives Seybold acknowledges that there are dangers inherent in, and limitations of, them but reminds that all pedagogical tools can be misused just as they can, in the hands of careful caring teachers be productive.

Summerfield, Geoffrey. "Behavioral Objectives: Some Inquiries."
The writer questions the writing of behavioral objectives from the standpoint that we run the risk of describing in simple, bland terms a complex and sensitive process--education. The question of finding the right kind of language is also raised. And finally, if it is really possible to write in explicit terms our aims for a literature program. No answers are offered, only questions.

Thelen, Herbert A. Education and the Human Quest. University of Chicago Press, 1960.
Our present system of educating people does not produce enlightened individuals who can act intelligently. To do this four central issues must be acknowledged and patterns of activities designed to implement them put into use.
The issues:
1. What is the school's role?
2. What balance is wanted between individuality and conformity?
3. Is knowledge passed on or must each child rediscover all for himself?
4. What is meant by "equal opportunity for all"?

The models for activities:
1. Personal inquiry.
2. Group investigation.
3. Reflective group investigation.
4. Skill development.

Writing: Voice and Thought reprinted from College English. November, 1968.
Elbow, Peter. "A Method for Teaching Writing."
The writer suggests that in judging the quality of writing more attention ought to be paid to whether it produces the desired effect in the reader than if it is "true" or if it is in "good style". "Revealing a self in words" or producing writing that is "alive" should be the primary goal.

Russell, Robert. "The Question of Composition--A Record of a Struggle."
An interesting discussion of how one English department with the help of the rest of the departments in the school were able to abolish required freshman composition in favor of an elective course. Students who wrote well enough in their other courses to get passing grades did not feel they needed a composition course. It was only when other teachers demanded better writing that the need for composition instruction caused the student to turn to the English Department elective course.

A Notation of My Personal Growth

by Valjoan Myers

Dixon, John. GROWTH THROUGH ENGLISH. London: Oxford University Press, NATE, 1967. 114 pp.

In this synthesis of ideas from the 1966 Anglo-American seminar in Language Arts at Dartmouth, John Dixon paints English as experience, because through English, or language, a child relates to his society; he uses language to "order his experiences." Not only can the student grow, but a teacher of English can grow by creating opportunities for interaction and improvisation in the classroom. Just as the drama that "builds images of human existence," Dixon's book is dramatic; he has built an image of a classroom well worth realizing.

Hoffmann, Banesh. THE TYRANNY OF TESTING. New York: Collier Books, 1964. 217 pp.

You've deliberated about the grading and testing processes. Have you devoted hours, then, to making up objective tests as a fair evaluation method? No way, says Hoffman, can an objective test be of value if the student is not given the option of explaining his choice for a multiple choice test question. Besides stifling creativity and perhaps the student himself because scores may determine who goes where, "this flight from subjectivity" into ambiguity and machine scored monsters such as the SAT has created power centers in Princeton, New Jersey. This scathing attack on the giants has motivated me; out go the standardized tests and the multiple choice tests without a choice.

Judy, Stephen, editor. LECTURE ALTERNATIVES IN TEACHING ENGLISH. Prepared by The Committee on Lecture Alternatives in the English Classroom for the MCTE. Ann Arbor, Michigan: Campus Publishers, 1971

Dr. Judy's introduction, "Lecture Alternatives and The English Class"(pp. 2-10), focuses on our need to consider English as a set of experiences--reading, writing, listening, speaking--rather than as a body of knowledge. His vision of the student-centered classroom may not be utopian, not if we diversify our roles and return, for example, to the truth that a person learns to write by writing; he is not "taught."

Pat Courts, in his article "A Student-Centered Composition Course" (pp. 57-63), relates how he was "taught" by his students to allow them to teach themselves above and beyond the student-centered theory he carried into the room. I cheered, sighed, or empathized with him as he moved into the process of writing, into the debacle of an improvisation with nothing to improvise, and even into the hallway as his black leader led the class. I can cheer even more loudly now because he has just shared such an experience with me--my first student-centered course!

Robert Graham, of Oakland schools, moves with Dixon and Moffett and student-centered theory into the realm of drama, a realm that begins simply in conversation, for conversation is drama. (That in fact, may be the "New English.") Dr. Graham creates a schematic "Talk-Drama Simplex"--and presents concrete patterns we can follow to direct, or more correctly to non-directly direct, the students along this "experience maturity scale" from conversation and mime, to discussion and role playing, to scripting or interpreting drama. Just as Dr. Graham moves from the abstract to the concrete in "Talk-Drama as an Alternative to the Lecture" (pp. 25-38), so does the entire book for there in the appendix are five pages of lecture alternatives in teaching English!

Kohl, Herbert. THE OPEN CLASSROOM. New York: Random House, 1969. 116 pp.

If you haven't yet adopted the theory of an open classroom, Herbert Kohl may convince you that the theory is not only adoptable, but actually practical--even if for only ten minutes a day. If we accept disorder (which isn't really chaos), we may gain an enriched experience because the students will have an enriched environment. Enriching--a key word for Kohl's little handbook.

Macrorie, Ken. UPTAUGHT. New York: Hayden Book Co., Inc., 1970.

Meet the man and his students in UPTAUGHT and that elusive "Engfish" might weave itself out of your writing. Then, on to the classroom. Journal or not, I looked for an index. But perhaps there is no need for an index because the entire book is worth rereading! Determining the "hard core" lesson plans for your own "third way" is the reader's responsibility, but Macrorie certainly motivated me.

Moffett, James. A STUDENT-CENTERED LANGUAGE ARTS CURRICULUM, GRADES K-13: A HANDBOOK FOR TEACHERS. Boston: Houghton Mifflin Co., 1973. Pp. 45-66,409-436.

From Tolkien's HOBBITT to Moffett's discourse, the Houghton Mifflin Company deserves to be an entry in its own American Heritage Dictionary.

In the HANDBOOK section "grouping for interaction" (pp. 45-66), Moffett directs even a novice into student-centered practice with a rationale, directions, and suggestions. Whether you group your students once a day or once a week, whether your students are second graders or seniors, here's a worthwhile how-to-do-it, whether you are teaching the universe of discourse or not!

Moffett, James. TEACHING THE UNIVERSE OF DISCOURSE. Boston: Houghton Mifflin Co., 1968. 215 pp.

The logic, the ideas, the vocabulary--Moffett's book is a universe in discourse itself. No wonder we've had trouble defining poor, fragmented "English." But viewed as discourse, as an experiential and sequential progression through the levels of abstraction for the student to a consciousness of abstraction and mental growth, we can answer Mr. August Franza of Syosset, New York, that English is not absurd, nor decadent, nor ready for interment![1]

In chapter 3, "Drama: What is Happening" (available as a phamplet from NCTE), Moffett urges us to capitalize on the drama of what is happening to the student; he leads us to view a play as a "soliloquy by a ventriloquist;" and he suggests we allow the students to create "dia-logical" dialogues in improvisations as opportunities to acquire language skills--to specify, relate, expiate, to make their language operational.

And he gives us another how-to-do-it manual. Thus Moffett offers personal growth both to the student and to the teacher of "discourse." As a teacher of discourse--"research paper" and "drama through improvisation"--Moffett's writings and recommendations will be woven into my universe.

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[1] August Franza, "Abolish English," ENGLISH JOURNAL, September, 1970, pp. 798-99.

Rodgers, Carl. ON BECOMING A PERSON. A THERAPIST'S VIEW OF PSYCHOTHERAPY. Boston: Houghton Mifflin Co., 1961. Part VI, pp. 273-313.

What a neat introduction to Carl Rodgers, to student-centered teaching. (From a man who proclaims he can't teach!) He applies the psychotherapist's position to the school teacher and suggests we communicate our empathy and acceptance without assuming an authoritarian role. Certainly this is a humanistic approach.

Schrank, Jeffrey. TEACHING HUMAN BEINGS. 101 SUBVERSIVE ACTIVITIES FOR THE CLASSROOM. Boston: Beacon Press, 1972. 192 pp.

This "what-to-do-until-the revolution-comes" handbook may be indispensable if you are struggling with the what, how, and why of teaching.

Schrank's chapters on a need for sense education and on "violations" as the root cause of violence certainly prove his thesis that the student needs to unlearn the idea that he cannot establish his own self-concept. And those subversive activities only subvert the negative self-concepts!

A myriad of methods, media, and materials--I dare you to read this book and to take the Hidden Assumptions test without looking at the answers.

Secondary School Theatre Conference Special Committee. A COURSE GUIDE IN THE THEATRE ARTS AT THE SECONDARY SCHOOL LEVEL. American Educational Theatre Association, Inc., 1968.

Again the philosophy of improvisations to language arts to personal growth--this time the emphasis is on the speech or drama classroom, on the process of theatre. (And this course guide is complete with behavioral objectives!)

Section III, "Exploring a Drama Through Improvisation" (pp. 33-50), offers you a course that will allow the students to experience both life and art; the suggested activities offer you and the students options galore for speaking, improvising, and writing. (Other sections included in the guide are theatre, acting, and production.)

The seven supplementary articles included in the COURSE GUIDE IN THE THEATRE ARTS range from structuring a theatre arts curriculum to chamber theatre. In "Improvisation" (pp. 82-87), Laurence Olvin discusses not only the importance of this tool of creative dramatics, but some of its fundamental principles as a "series of notes" on the use of improvisation.

Williard Welsh moves directly into the classroom and onto the stage. In "A New Approach to Play Analysis in the Classroom" (pp. 98-102), Mr. Welsh illustrates the best qualities of exploring drama through improvisation--its"emphasis upon student gains rather than play production for an audience and its easy adaptability to classroom time." He outlines an improvisational approach for THE GLASS MENAGERIE, and the exciting ideas he suggests deserve a hearing in any classroom--you don't really need the label drama or a stage.

Simon, Howe, and Kirschenbaum. VALUES CLARIFICATION, A HANDBOOK OF PRACTICAL STRATEGIES FOR TEACHERS AND STUDENTS. New York: Hart Publishing Co., 1972. 397 pp.

Strategy Number 7, the Value Survey on page 112, may prevent you from reading the test of the 79 strategies in this book because you might stop to determine how you would rank the relative importance to you of, for example, A Comfortable Life, An Exciting Life, A Sense of Accomplishment, Wisdom, or Peace.

But do go on. The Fall Out Shelter Problem may create electricity in your classroom as the students recognize the value of value clarification.

TEXTBOOK SURVEYS:

Judy, Stephen and Pat Courts. THE CREATIVE WORD. Senior level. To be published this year by Random House.

From baroque worries to the impact of technology, this book lives up to its title and to the series. From short stories to "Probes!", the students will respond with creativity.

Ward, E. Graham, ed. James Moffett, sr. ed. REPORTAGE AND RESEARCH, Books 1 and 2. Level 4. Boston: Houghton Mifflin Co., 1973.

Just right for a dramatic approach to research paper. From Consumer Reports on hamburger to Carlos Castaneda, here too is creativity.

Bibliography of American Indian and Mexican Sources: Junior High Emphasis

by Mary DeMott

The following bibliography is primarily an inventory of the sources available to me at Dwight Rich Junior High School in Lansing, Michigan. It is the product of (1) digging through our card catalog and general shelves to find what is currently available, (2) comparing what is available to other libraries' holdings and various fiction catalog entries for junior high and high school ethnic studies, (3) reading much ethnic-oriented literature, and (4) incorporating "new" materials as * (reviewed: place on library order for students), *T (reviewed: place on library order for teachers), or P (preview before ordering).

The film and other media bibliographies will be useful primarily to Lansing area teachers. They pull together ethnic materials from the Lansing Instructional Media Center Catalog (IMC), the Lansing Public Library Film Catalog (LPL), and the Dwight Rich library (DR). The items marked P are those that should be previewed before renting or placing on requisition lists.

I have not included a bibliography of Black Studies resources. There are many available district-wide. However, our existing fiction bibliography (75 titles, 1971) needs to be updated and drastically revised for several reasons: (1) The market has been flooded with so-called "black literature," and many non-reviewed titles are already on the shelves; others need to be reviewed and ordered. (2) The existing fiction bibliography lists all novels that have black characters, regardless of their role or importance. It is quite useless as an aid in finding truly interracial or intercultural reading. (3) Many novels labeled "black literature" or "interracial literature" merely reinforce old stereotypes -- or create new ones!

The shortcomings I've mentioned will be evident to some degree in the bibliographies I've supplied below. Please use them as reading guides for you as teachers to become aware of "new-market" Indian and Mexican American publications. I suggest that you preview for readability at your students' interest and reading levels, for validity of interracial-intercultural relationships, and for literary stereotyping of ethnic groups. My next project will be to read and review all of the entries according to these precepts.

AMERICAN INDIANS: FICTION

Allen, T.D. Doctor in Buckskin. Harper, 1951.
Arnold, Elliott. Broken Arrow. Sloan and Pierce, 1954.
* ______. The Spirit of Cochise. Scribners, 1972.
______. White Falcon. Knopf, 1955.
Bell, Margaret. The Totem Casts a Shadow. Morrow, 1949.
* Benchley, Nathaniel. Only Earth and Sky Last Forever. Harper and Row, 1972.
Bonham, Frank. Chief. Dutton, 1971.
Bulla, Clyde Robert. Indian Hill. Crowell, 1963.
P Capps, Benjamin. A Woman of the People; A Novel. Duell, 1966.
Coatsworth, Elizabeth Jane. Sword of the Wilderness. MacMillan Company, 1936.
Cone, Molly. Number Four. Houghton Mifflin, 1972.
* Cronyn, George W., ed. American Indian Poetry. Ballantine Books, Inc., 1972.

* Crowell, Ann. A Hogan for the Bluebird. Scribners, 1969.
P Culp, John. The Bright Feathers. Holt, 1965.
P ______. The Restless Land. Sloane, 1962.
P Fall, Thomas. The Ordeal of Running Standing. McCall, 1970.
Freedman, Benedict. Mrs. Mike. Coward-McCann, 1947.
Gates, Doris. North Fork. Viking Press, 1945.
* Henry, Will. The Last Warpath. Random House,
* Jones, Hettie, comp. Trees Stand Shining: Poetry of the North American Indians. Dial Press, 1971.
Key, Alexander. Cherokee Boy. Westminster Press, 1957.
Kjelgaard, James Arthur. Wolf Brother. Holiday House, 1957.
Lauritzen, Jonreed. The Ordeal of the Young Hunter. Boston, Little, Brown, 1954.
Lenski, Lois. Indian Captive: The Story of Mary Jemison. Frederick A. Stokes Co., 1941.
P Marriott, Alice Lee. Indian Annie: Kiowa Captive. McKay, 1965.
McGiffin, Lee. Pony Soldier. Dutton, 1961.
Means, Florence Crannell. Our Cup is Broken. Houghton Mifflin, 1969.
______. The Rains Will Come. Houghton Mifflin, 1954.
P Montgomery, Jean. The Wrath of Coyote. Morrow, 1968.
P O'Dell, Scott. Sing Down the Moon. Houghton, 1970.
Rosenberg, Ethel. The Year of the Three-legged Deer. Houghton Mifflin, 1972.
Sandoz, Mari. The Horsecatcher. Westminster Press, 1957.
Shippen, Katherine. Lightfoot: The Story of an Indian Boy. Viking Press, 1950.
Speare, Elizabeth George. Calico Captive. Houghton, 1957.
Steele, William O. Year of the Bloody Sevens. Harcourt, Brace, and World, 1963.
P Vernon, Glenn R. Indian Hater. Doubleday, 1969.

AMERICAN INDIANS: RECENT NONFICTION (1970 ->)

P Armstrong, Virginia Irving, comp. I Have Spoken; American History Through the Voices of the Indians. Sage Books, 1971.
* Brown, Dee Alexander. Bury My Heart at Wounded Knee; An Indian History of the American West. Holt, Rinehart, and Winston, 1970.
* Clark, Ann Nolan. Circle of Seasons. Farrar, Straus and Geroux, 1970.
* Collier, John. American Indian Ceremonial Dance: Navajo, Pueblo Apache, Zumi. Bounty Books, 1972.
Gurko, Miriam. Indian America; the Black Hawk War. Crowell, 197
P Hamilton, Charles Everett, ed. Cry of the Thunderbird; the American Indian's Own Story. University of Oklahoma Press, 1972.
P Hertzberg, Hazel W. The Search For an American Indian Identity: Modern Pan-Indian Movements. Syracuse University Press, 197
* Horan, James David. McKenney-Hall Portrait Gallery of American Indians. Crown Publishers, 1972.
P Josephy, Alvin M., comp. Red Power; the American Indian's Fight for Freedom, 1971.
Levenson, Dorothy. Homesteaders and Indians. Watts, 1971.
P McLuhan, T. Touch the Earth; A Self-Portrait of Indian Existence. Dutton, 1971.

P Shooris, Earl. The Death of the Great Spirit; An Elegy for the American Indian. New American Library, 1971.
Vlahos, Olivia. New World Beginnings. Viking Press, 1970.
Whiteford, Andrew Hunter. North American Indian Arts. Golden Press, 1970.

AMERICAN INDIAN STUDIES: NONBOOK MEDIA

FILMS

IMC:459-02	American Indians of Today (1967): 16 minute color
IMC:2778-03	Custer: The American Surge Westward: 33 minute color
IMC:1054-02	Indian Dances (1956): 11 minute color
IMC:3ooo-01	Indian Influences in the US (1970): 11 minute color
IMC:1055-02	Indians of Early America (1958): 22 minuteBW
IMC:2730-02	Indian PowPow: 12 minute color
IMC:3432-02	Monument Valley: Land of the Navajos (1971): 17 minute color
IMC:1044-01	Navajo Indians (1959): 10 minute BW
IMC:2500-01	Navajo Silversmith (1968): 10 minute color
LPL:3-15+3-16	Real West (Gary Cooper): 51 minute BW
IMC:3165-03 LPL:3-36	Tahtonka: 30 minute color
IMC:3018-03	Tahtonka: Plains Indians Buffalo Culture (1970): 28 minute color
IMC:2733-02	Warriors at Peace: 12 minute color

FILMSTRIPS

IMC:3155-04	American Indian
P	Ancient American Indian Civilization (Encyclopedia Britannica Educational Corporation)
IMC:1409-04	Indian Boy and Girl
IMC:1410-04	Indian Ceremonies
IMC:1413-04	Indian Child Life
IMC:1415-04	Indian Clothing
IMC:1417-04	Indian Communication
IMC:1421-04	Indian Crafts
P	Indian Cultures of the Americas: 6 color filmstrips (Encyclopedia Britannica Educational Corporation)
IMC:1424-04	Indian Decorations
IMC:1425-04	Indian Food
IMC:4152-04	Indian Games
IMC:1427-04	Indian Houses
IMC:1449-04	Masks of North American Indians
IMC:1455-04	Our Indian Neighbors Today

RECORDS

IMC:759-06	American Indian Tales for Children
IMC:762-06	Authentic Music of the American Indian
IMC:761-06	Star Maiden and Other Indian Tales

SOUND FILMSTRIPS

DR:k970.1-A	American Indian: A Dispossessed People
DR:K970.3-A	Apache Today
P	Conflict of Cultures: Conquest of the Borderlands (Multi-Media Productions)
DR:K970.3-N	Navajo Today

TRANSPARENCIES

P Great Indian Cultures of the Southwest
(Visual Materials, Inc.)

EXHIBITS

IMC:6-11 American Indian Artifacts
IMC:59-11 American Indian Dolls
IMC:60-11 Indian Pottery
Michigan State University Museum

MEXICAN AMERICANS IN THE UNITED STATES: FICTION

P Allen, Steve. The Ground is our Table. Doubleday, 1966.
P Azuela, Mariano. Two Novels of Mexico: The Flies; The Bosses. University of California Press, 1970.
Barry, Jane. A Shadow of Eagles. Doubleday, 1964.
Bishop, Curtis. Fast Break. Lippincott, 1967.
Bonham, Frank. Viva Chicano. Dutton, 1970.
Bryan, J.A. Come to the Bower. Viking, 1963.
* Galarza, Ernesto. Barrio Boy. University of Notre Dame Press, 1971.
Laklan, Carlio. Migrant Girl. McGraw, 1970.
Lampman, Evelyn Sibley. Go Up the Road. Atheneum, 1972.
Madison, Winifred. Maria Luisa. Lippincott, 1971.
P Mankiewicz, Don M. Trial. Harper, 1955.
P Paz, Octavio, ed. An Anthology of Mexican Poetry. Indiana University Press, 1965.
*T Rivera, Tomas. ...And the Earth Did Not Part. Quinto-Sol Publications, 1971.
*T Romano-V, Octavio and Herminio Rios-C, ed. El Espejo - The Mirror Selected Chicano Literature. Quinto Sol Publications, Inc., 1969.
P Valdez, Luis and Stan Steiner, ed. Aztlan: An Anthology of Mexican-American Literature. Knopf, 1972.
* Vasquez, Richard. Chicano. Doubleday, 1970.
* Villarreal, José Antonio. Pocho. Doubleday, 1970.

MEXICAN AMERICANS: CURRENT NONFICTION

* Acuna, Rudolph. Cultures in Conflict. Charter School Books, Inc., 1970.
* _____. A Mexican American Chronicle. American Book Company, 197
* _____. The Story of Mexican Americans. American Book Company, 1969.
* Bailey, H.M. and Maria Celia Grivalja. Fifteen Famous Latin Americans. Prentice-Hall, Inc., 1971.
Burma, John H., comp. Mexican-Americans in the United States: A Reader. Canfield Press, 1970.
*T Carter, Thomas p. Mexican Americans in School: A History of Educational Neglect. College Entrance Examination Board, 19
* Dobrin, Arnold. New Life - La Vida Nueva; The Mexican Americans Today. Dodd, Mead, 1971.
P Galarza, Ernesto, Herman Gallegos, and Julian Samora. Mexican-Americans in the Southwest. McNally and Loftin, 1970.
Grebler, Leo. The Mexican-American People, the Nation's Second Largest Minority. Free Press, 1970.
*T Johnson, Henry S. and William J. Hernandez-M. Educating the Mexican-American. Judson Press, 1970.

P Kostyu, Frank A. Shadows in the Valley; The Story of One Man's Struggle for Justice. Doubleday, 1970.

* Lamb, Ruth Stanton. Mexican Americans: Sons of the Southwest. Ocelot Press, 1970.

*T Litsinger, Delores Escobar. The Challenge of Teaching Mexican-American Students. American Book Company, 1973.

*T Ludwig, Ed and James Santibanez, eds. The Chicanos: Mexican American Voices. Penguin Books, 1971.

* Meier, Matt and Feliciano Rivera. The Chicanos; A History of Mexican Americans. Hill and Wang, 1972.

P Molnar, Joe. Graciela: A Mexican-American Child Tells Her Own Story. Franklin Watts, 1972.

Moore, Joan W. Mexican Americans. Prentice Hall, 1970.

Moquin, Wayne, comp. A Documentary History of the Mexican Americans. Praeger, 1971.

* Nava, Julian. Mexican Americans Past, Present, Future. American Book Company, 1969.

P Rendon, Armando B. Chicano Manifesto. MacMillan Company, 1972.

*T Robinson, Cecil. With the Ears of Strangers; The Mexican in American Literature. University of Arizona Press, 1963.

P Romano-V, Octavio Ignacio, comp. Voices; Readings from EL GRITO, A Journal of Contemporary Mexican American Thought, 1967-1971. Quinto Sol Publications, 1971.

P Samora, Julian with Jorge A Bustamate F. and Gilbert Cardenas. Los Mojados: The Wetback Story. University of Notre Dame Press, 1971.

* Simmen, Edward, ed. The Chicano: From Caricature to Self-Portrait. Mentor Books, 1971.

* _____. Pain and Promise: The Chicano Today. Mentor Books, 1972.

Steiner, Stanley. La Raza: The Mexican Americans. Harper, 1970.

*T Stone, James C. and Donald DeNevi, ed. Teaching Multi-Cultural Populations, Five Heritages. Van Nostrand Reinold Co., 1971.

Tebbel, John William and Ramon Ruiz. South by Southwest; The Mexican -American and his Heritage. Doubleday, 1969.

Weiner, Sandra. Small Hands, Big Hands: Seven Profiles of Chicano Migrant Workers and Their Families. Pantheon, 1970.

MEXICAN AMERICAN STUDIES: NONBOOK MEDIA

FILMS

LPL:3-81	Chicano: 23 minute color
P	Chicano from the Southwest: 15 minute color (Encyclopedia Britannica Educational Corporation)
IMC:3199-03	The Mexican-American: His Heritage and Destiny (1970): 29 minute color
LPL:3-23	Portrait of Mexico: 33 minute color

FILMSTRIPS

DR:917.2	Mexico: The Country and its People

PICTURES AND EXHIBITS

IMC:75-11	Mexico, assorted articles
IMC:76-11	Mexico Diarama
IMC:77-11	Mexico dolls
P	Portfolio of Outstanding Americans of Mexican Descent (Educational Consulting Associates)

BEST COPY AVAILABLE

SOUND FILMSTRIPS

P	Awakening: The Great Migration (Multi-Media Productions, Inc.)
P	Children's Songs of Mexico (Bailey Film Associates)
P	Mexico's Indian Heritage (Bailey Film Associates)
IMC:90-15	Minorities Have Made America Great, Set II

TAPES

IMC:708-13	Mexican War, Gold Rush, etc.: cassett

GENERAL INTERRACIAL-INTERCULTURAL MEDIA *****

BOOKS: FICTION (A few favorites!)

P Brooks, Charlotte, ed. The Outnumbered; Stories, Essays, and Poems About Minority Groups by America's Leading Writers.

Doss, Helen. The Family Nobody Wanted. Little, Brown, and Company, 1954.

* Mather, Melissa. One Summer in Between. Harper and Row, 1967.

Lee, Harper. To Kill a Mockingbird. Lippincott, 1960.

Means, Florence Crannell. Us Maltbys. Houghton Mifflin, 1966.

Neufeld, John. Edgar Allan. Phillips, 1968.

NONFICTION

*T Stone, James C. and Donald DeNevi, ed. Teaching Multi-Cultural Populations, Five Heritages. Van Nostrand Reinold Co., 1971.

P Wynne, Patricia. Urban America -- Problems and Promises; A Student's Resource Book. W.H. Sadlier, Inc., 1971.

FILMS

IMC:939-02	America, the Melting Pot (1965): 15 minute BW
LPL:3-79	Black and White Uptight: 23 minute color
P	Bill Cosby on Prejudice: 25 minute color (rental) (Pyramid Films)
IMC:2145-01	Brotherhood of Man: 11 minute color
P	Comparative Geography: A Changing Culture: 17 minute color (Bailey Film Associates)
IMC:3016-02	Felicia (1970): 12 minute BW
LPL:2-6	Hawaii's Asian Heritage: 20 minute color
IMC:999-01	House I Live In (1947): 10 minute BW
IMC:2923-02	The Hurdler (1970): 16 minute color
IMC:3482-03	No Hiding Place (1971): 50 minute BW
IMC:3464-01	One People (1971): 11 minute color
IMC:3137-03	Our Immigrant Heritage (1970): 32 minute color
IMC:3237-03	Pearl S. Buck (1966): 30 minute BW
P	The Perfect Race: 20 minute color (Pyramid Films - rental)
IMC:3135-03	Spud's Summer: Interracial Understanding (1970): 26 minute color
IMC:3015-03	The Tenement (1970): 40 minute BW
LPL:368-9	US#1 - American Profile: 54 minute color
LPL:3-78	Weapons of Gordon Parks: 23 minute color
IMC:1026-01	Who are the People of America? (1957): 10 minute BW

FILMSTRIPS

IMC:3215-04	150 Million Americans
DR:FS973.2-0	Our Cultural Heritage

SOUND FILMSTRIPS

IMC:108-15	Dare to be Different
IMC:138-15	Exploding the Myths of Prejudice
P	Interaction of Man Series (1969), Rand McNally
DR:K325.1-N	Nation of Immigrants

TAPES

IMC:41-08	Series on Culturally Different

ADDITIONS: I would also incorporate, or at least make available, the following literature: "Beauty Is Truth," a revelation that it is difficult for an adolescent who is "different" to be honest about her feelings; Here I Am, a collection of poems relating self-images; Light in the Forest, a novel that relates the story of a boy caught between two cultures (Add this to Indian fiction.); "On the Sidewalk Bleeding," a story about the damage labels can cause; The Outsiders, an example of economy-based cultural differences and the uses of labels and stereotypes; Search for America, Holt's Impact Series (especially "I, Too, Sing America,"The Land of Room Enough," and "One Friday Morning"); Sounder (on record); "The Strangers That Came to Town," a story about a small town's intolerance toward Polish newcomers.

It may be worthwhile to add experiences of American immigrants. Consider, for example:

Fifth Chinese Daughter (Wong)
Giants in the Earth (Rolvaag)
Journey to Topaz (Uchida)
Karen (Borghild)
Kirsti (Miller)
Listen My Heart (Turngren)
The Long Way Home (Bernary-Isbart)
Maggie -- Now (Smith)
My Antonia (Cather)
Shadows in the Mist (Turngren)

*****

This final bibliography, General Interracial-Intercultural Media, was not added as an afterthought but as a gentle suggestion for the utility of bibliographies of ethnic materials. I am proposing that ethnic studies should be an integral part of every unit, not separate entities. The quest for humanism in the classroom is befuddled by a week of Black Poetry here, a week of Mexican American literature there, and a week of Jewish contributions - whenever. However, to create a multi-cultural approach to any thematic unit or study of literary forms, teachers must be aware of the materials available. By compiling these bibliographies, I've become a bit more aware. More important, by reading many of the entries, I've become suspicious. Beware that minorities aren't being exploited by the very authors, editors, and publishers who claim to immortalize "their cause." Is it possible, for example, that Frank Bonham is an expert spokesman for black ghetto youth (Durango Street), Chicano ghetto youth (Viva Chicano), and Indian college youth (Chief) --all in one lifetime?Does he or any other author need to be an expert? Is it important that stereotypes are alive and thriving in much so-called "ethnic literature?" You and your students can be judge -- and jury!

How To Get Some Mail: Good Sources of Information About Children's Literature

by Maggie Parish

1. National Council of Teachers of English (NCTE), 508 South Sixth Street, Champaign, Illinois 61822. Publishes Elementary English, English Journal, and much, much more.

2. Children's Book Council, 175 Fifth Avenue, New York, New York 10010. Three dollars puts you on the mailing list to receive The Calendar, which comes out four times a year and tells about everything that is currently happening in Children's Literature. Includes recent prize-winners, current bibliographies, free or inexpensive materials, and background information on books, publishers, authors, etc.

3. American Library Association, 50 East Huron Street, Chicago, Illinois 60611. One copy of Notable Children's Books for the current year is available free. Publishes many other bibliographies of books for children and adolescents.

4. New York Public Library, Fifth Avenue at 42nd Street, New York, New York 10018. Publishes a yearly list, Children's Books and Recordings Suggested As Holiday Gifts, as well as other, specialized lists:

    Stories: A list to tell and read aloud
    The Black Experience in Children's Literature
    Libros En Espanol (an annotated list of children's books in Spanish)
    Films (a catalog of the NYPL collection)
    Books for the Teen Age (for the current year)
    No Crystal Stair: A Bibliography of Black Literature (for adolescents)

5. Superintendent of Documents, U.S. Government Printing Office is the source of what is probably the most useful (and cheapest) yearly list of distinctive children's books, named Children's Books 1972 (or the current year). This is prepared by the Library of Congress, which also puts out some fine specialized bibliographies.

In the Fall and Spring there are usually special sections in the Sunday editions of the newspapers of large cities which are about children's books.

Horn Book Magazine, 585 Boylston Street, Boston, Massachusetts 02116, is devoted exclusively to Children's Literature.

Both Children's Book Council and American Library Association publish pamphlets on how to put on a book fair, profitably.

Two current bibliographies published by American Library Association which might be of special interest are: Paperback Books for Young People, An Annotated Guide to Publishers and Distributors by John T. Gillespie and Diana L. Spirt, $4.50; and A Multi Media Approach to Children's Literature, a Selective List of Films, Filmstrips, and Recordings Based on Children's Books by Ellin Green and Madlynne Schoenfeld, $3.75.

PART 111

APPENDIX

A. THIS WORKS FOR ME

A Panithiopliconica of Teaching Ideas

--Newspaper. When studying the newspaper, I order copies of The State Journal and we make a newspaper scrapbook clipping out examples of headlines, cutlines, banners, features articles etc. They each make their own original scrapbook.

--With my 7th graders I try to help them get the idea of biography by having them get in pairs and interview each other. They then write a life story on the person they interviewed. They learn about each other and so do I! Interview information includes the name of the person, name of his interviewer, age, birthday, parents' background, place of birth, number of brothers and sisters (names and ages optional), hobbies, favorite place, favorite sport, favorite singer or group, activities, a funny story or other information.

--This suggestion may be all too obvious. When I'm reading aloud to my 7th graders, I make sure that they have "doodle paper" if they want it. They can listen and draw (or just draw!)

--When I find a short story I really dig but that's too hard (or not enough copies) for my 7th graders, I tape it (or have one of them tape it) and they can listen. Good listening practice as well as practice in reading with expression.

--Write a story about a day in the life of a pig. You may want to put it in play form -- for example:
Gloria: Otis, I'm getting worried!
Otis: What's bugging you, dear?

--Use the following bits of information and write a story:
A knife with peanut butter on it.
A red spot on the floor.
A dog with a leash sitting by the red spot.

--Using Music to Teach Poetry. In launching a poetry unit, I choose a song that is most popular with the junior high youngsters at the time. I make copies of the lyrics so that each student can follow the lyrics as the song is being played on tape or record. After listening to the song, I discuss lyric poetry or that poetry that can be set to music -- that poetry that expresses emotion, feelings, moods, etc. We then discuss the song heard in relation to the mood conveyed, the emotion that might have evoked the creation of the song, etc., etc. Such an approach captures the youngsters' interest and after that it is quite easy to hold it throughout the unit.

--I use the photographic essay to motivate my pupils for my composition units. The students choose their topic or theme, take their cameras and take their pictures to illustrate the theme, mount the photographs on poster board, and write or talk about the pictures. Sometimes, of course, they let the photographs do the total "telling" of the essay.

--For Vocabulary Expansion. I use the section in the Reader's Digest entitled "It Pays to Enrich Your Word Power" and set up on index cards the word lists and definitions and on the backs of these cards the answers. (Note: Whenever the answer appears on the next page in the periodical, the answer page must be Xeroxed.) The activity may be done in sets of 35 (or classroom sets); however, I do them in sets of 15 for students who complete their class work early. The students enjoy this activity because they can turn the card over and check their accuracy in the process of increasing their storehouse of words.

--I group youngsters in my class and through so doing teach a variety of skills. The group chairman has specific responsibilities and each group has a progress sheet that must be submitted at the end of each class period. This way the group chairman and the teacher can monitor the progress of each member.

--Using the Newspaper to Teach Reading. I cut frames from a comic strip story from the newspaper and permit the youngsters to add their own to complete the comic story. Seventh graders love this activity. For older youngsters, I ask them to write their own captions for cartoons taken from the editorial page.

--Book Report Variations.

1. If you met the main character in this book five years from now, what would he or she be doing, how would he or she have changed?
2. Pretend you're interviewing a character in the book. Write down your questions and his answers.
3. Draw several pictures you could use to illustrate the book you read.

--Although I read you're "not supposed to do this" when reading plays, we often break during an exciting part and role play an ending. Then we compare the author's ending with ours.

--You can get cheap paperbacks from Salvation Army stores and St. Vincent De Paul's for your classroom library.

--Throughout the year I give students a chance to write up evaluations on me. Risky but meaningful. One part of the form is objective, the other open-ended.

--This year I had great success with journals. At the beginning of fall, about the 7th week of school, students kept journals, writing in them once or twice a week. I gave them open-ended ideas (I get angry when. . .) or they could write on anything. In the spring we did modified journals (Rap Rags I called them) with creative writing.

--On particularly dull days, I spark up my 7th grade classes by reading a three-minute mystery from a book of the same name (Sokol-author). This gets us thinking and talking.

--Instead of a "book report" have your students become book salesmen and try to convince other students to read a book. Have them make book-jackets and write a blurb.

--A good dramatic activity for 6th and 7th grade students is "bag skits." Bring in several paper bags each containing several items of junk -- empty egg carton, squirt gun, doll, hammer, spool of thread, etc. Have the students form groups of 5 or 6 and give each group a bag. In 20 minutes each group should come up with a skit based on the objects in the bag.

--Send students out into the hall or outside for 15 or 20 minutes for the purpose of finding and describing in minute detail an object which interests them. The purpose is to describe so accurately that someone would be able to draw it from the description. When the students return, have them exchange papers and come up and try to draw on the board the object described. This can provide some stimulating discussions on writing descriptions.

-At the conclusion of a unit on advertising our 6th and 7th graders had an egg sale. Each student created a campaign, using one or several of the techniques we had studied, to sell an egg. Students from other classes came in and were given money to purchase five eggs. The students were amazed at which techniques worked and why.

--After Thanksgiving vacation the students form small groups to work on holiday plays -- they may write their own or find one. Much class time for the next two weeks is spent rehearsing the plays. The week before Christmas break we go out to nursing homes and elementary schools and perform.

--Students pair up and go on a "blind walk" -- either inside or out. One student is blindfolded and pretends he cannot hear. The other student leads the first about, trying to explain things without using the senses of sight or hearing. This leads to good writing assignments describing feelings, etc. and good discussions.

--Have "show and tell" for your "older" students. They love to bring in hobbies or items of personal significance and talk about them. I have discovered that many otherwise reluctant students shine when they are able to share in this way.

--8th graders are more willing to edit what they've written (rather than merely rewrite!) when a typewriter is available to type the final copy.

--In an elective course in role playing and dramatics the students enjoyed the following: one person begins an activity (usually without words). As the rest of the class realizes what the leader is doing, they join in and add to the situation. To start them off, for example, I was lying flat on the stage floor, hands folded. The first few participants created a traditional funeral scene, complete with tears. Several others took the role of comforters. The class clown created a new dimension with a look of relief and left laughing. The kids initiated really clever situations.

--My 8th graders get involved with vocabulary development and word study (prefixes, bases, and suffixes) when they realize how much they already know. I begin with number-connected morphemes and soon the board is covered with their input.

--An open-ended writing assignment that had very interesting results: when I looked in the mirror this morning, I thought I saw . . . Some students become very introspective, but most students create horror stories!

--The story "Night Drive," for example, is most effective taped. Stop the tape at intervals and ask for a factual report and a prediction based on facts-to-date. This intrigues my 8th graders and provides basis for discussing plot development, characterization, etc.

--When students write their own situations for role-play they tend to get more involved. I set up the following requirements for their "set-ups": Place
Characters
Problem

They quickly learned to cite ages of characters and specific problems for rest of class to act out. They were far more creative than most lists of situations I've found in texts! Sample:

Place: outside restroom
Characters: 5-year-old boy, shoppers
Problem: stuck zipper

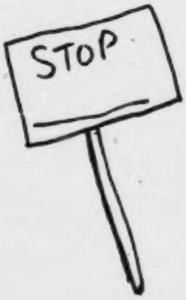
--Students in my Freshman English class made a tape to go along with the novel, The Pigman. Different songs that paralleled the themes in the book were written down for the class, and the comparisons drawn by the students. A series of tweleve songs were presented that included music as far back as the 30's.

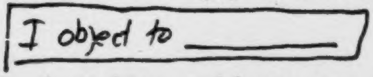
--In a 9th grade unit on modern mythology, the students drew their own advertisements and wrote the captions. Examples were Mercury tennis shoes, love potions, goddess salad dressing. . . . They also were to check the grocery stores and other advertisements to find how many carry-overs we have today from mythology. We found a dozen.

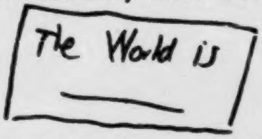
--During a 7th grade exercise on role-playing, students were asked to watch a TV program without sound and write what they thought was being said, and what bodily movements were used to express an idea. It was very interesting and humorous when the discussion came and students who had listened to some shows that others had not explained what actually had happened. Students were able to see how close or how far away they were.

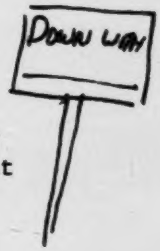
--When doing a 7th grade identity unit using the book "I've Got a Name," a five-page questionnaire was designed in which the students could tell me a little bit about themselves, their problems, likes and dislikes. Students worked at their own rate on this, and really seemed to have fun. Types of questions asked were:

1. If you could have your name on any type of button, what would the button look like and say?
2. Fill in the following protest signs:









3. You have just been told you can fly anywhere in the world for dinner and spend any amount of money. When would you go, what would you eat?
4. Your name appeared in Saturday's headline -- what was the headline?

--A three-day unit was spent on War poetry in 9th grade where students had the opportunity to see many different attitudes toward war throughout the ages, and methods of describing war. Poems such as "War Is Kind," "The Man He Killed," "Dulce et Decorum Est" and modern protest poems and selections by Joan Baez and Buffy St. Marie were used. The students had no idea that war had ever been considered a glorious thing, and the discussion was very beneficial.

--In a 9th grade English unit, the students made a poetry anthology. They were to choose a theme and cover all different areas or approaches to the theme. For instance, if the theme was Love, such relationships as child/animal love, boy/girl love, love for a certain food could be included. Seven of the poems could be from seven different poets and they were to write three of their own. The materials were presented in booklet forms, with illustrations and a short biography of their favorite poet. Much of the work was mere copying but students helped one another, had the opportunity to read many poems, understood much better the concept of theme, and enjoyed the project!

--For a fun exercise using words, I gave the students such phrases as "pulling the wool over one's eyes," "High-brow," "big-wig," "Stick-in-the-mud," "best-man," etc. They were to write the origin or history of the words, and then I read them the actual origin. It was a very fun and productive exercise.

--In a 7th grade poetry unit, we spent two days on "Create a Poem." The students brought in magazines and newspapers, and using all different sizes and colors of letters they pasted their own poems on construction paper.

--This worked ON me. Let the students draw up an extra credit reading list of books which pertain to the theme of the course. That way, students will read the books, because they know other students liked them. (Plus the incentive of extra credit!) At least they're reading!

--With 8th-10th graders, I bring in assorted, unrelated and sometimes totally absurd objects to be used as props in improvisations. Students in groups of 3 or 4 must work together for approximately five minutes to develop a skit which somehow involves the object I pass out to them. They are generally enthusiastic and eager because it seems like more fun than work.

--I have a large cardboard box full of assorted word games which I have duplicated from newsstand books. The resources in the box are used for vocabulary building and I reward each puzzle completed with an "extra credit" point. Many students do as many as 5-10 puzzles a day.

--From a paper bag full of topics students pull an "idea slip," are given thirty seconds to think and then are asked to speak to the class for one minute about the topic. The "ideas" are usually simple and sometimes silly, i.e. "pickles," "bubblegum," "Ben Franklin," or "telescopes."

--Making mosaics, mobiles, or classroom-size murals in teams is a great way to involve everyone in the discussion of a book or story if they are asked to depict theme or character, etc.

--In discussion period following the reading of a literature selection in our text, Robert's English Series -- Grade 8 or 9, students are organized into two teams which they give names to, and they receive a point for each correct contribution or answer. Students are called on in a certain sequence by using seating charts so that each person has to participate. If the student cannot answer when it is his turn, the question automatically goes to the next team. This activity stimulates more interest and excitement and increases attention to the reading.

--On the first day after an extended vacation period students are asked to write at least a page, preferably two, on the most impressive or exciting experience of the vacation period, such as a trip, a visit to an unusual or interesting site, an unexpected event, a job, etc., for 20 or 25 minutes, and these essays are read orally to the class for the rest of the period and completed the following day if there is not enough time.

--One oral reading technique is that one student volunteers as chairman and calls on others to read in whatever manner he chooses until the selection has been completed. Sometimes he leaves the final portion for himself to read and he may call on the teacher to be a participant. This same principle operates in organizing for presentation of a drama. Two students are selected as directors. They assign characters and carry out complete reading of the play, changing the cast each day to enable all students, if possible, to participate in dramatizing the play.

--A class was taken to the library and given the assignment (which was explained before leaving the classroom) to select a book for an oral report on a specific theme, such as "Animals," "Adventure and Mystery," "Sports," "Tales of the Supernatural," "Teenage Problems," "Humor," "People Worth Knowing and Knowing About," etc. For one assignment they had a choice of two themes. On the day or days of sharing the reading reports they were given a time limit of 3-5 minutes and had to adequately cover the following points:

1. Title and author of the book
2. Number of pages, publisher and copyright date
3. Summary of plot
4. Theme or how the book was related to general theme
5. Your opinion of the book

--Communication(6th grade). To emphasize the human element in communication, a record is played -- like a section of War of the Worlds by Orson Welles. Four students are chosen ahead of time and three go out of the room before the record is played. After hearing it, one of the three is called back in and the first student tells him what he heard. Then the second student tells the third, etc. It demonstrates very clearly how and why rumors are created and information is often incorrectly given.

--Reading Poetry(6th grade). We read a lot of poety aloud, but not until I give a rousing rendition of "Casey At the Bat" do the kids really emote. I think watching the teacher give it all she's got gives them the courage they need. They really love it.

--Creative Writing(6th grade). I read the students a short story I had written but didn't tell them the author. After reading it, we discussed how the author uses events in his own life to create a fictional story. I give them concrete examples from the story. They write one then and this assignment has been really successful. I ask them not to write it in the first person because if they do, they stick too much to the actual events.

--Creative Writing(6th grade). The students were given a ditto with three random lines and asked to draw a picture incorporating the lines into their drawing. They colored them and worked quite awhile on them. After they finished I asked them to write a story about their own picture. It is important not to tell them that they are going to write a story until they've done their picture.

--Book Report(6th grade). The students wrote about the same characters in the book -- these were fictional books but they made up an episode not in the story. They had to keep the author's point of view and characterizations. They could also change the ending or add to the ending.

--Book Report for Biography and Autobiography. The students (6th graders) after reading the book told the story in first person. They could choose part of the book or the whole thing except how and why they died. They dressed in costume to tell their stories.

--*Creative Writing*(6th grade). After reading biographies or autobiographies the students wrote their own, but from the viewpoint of 90 years. The idea was to write their life story the way they hoped they would live it. They were wild and a lot of fun.

--This idea has worked with eighth and ninth grade. Do a five line poem, (a) one word -- a noun (b) two words describing noun (c) three words telling what noun does (d) four words telling how you feel about noun or how it makes you feel (e) fifth word repeat line one -- take a record without words and read the poetry. (It will make your own song.)

--This idea worked in 8th and 9th grade. Write down as many names as you can think of(from Nixon to Batman). Cut them up and put them in a hat. Have kids pick partners if they want before names are handed out. Kids will take the two characters and work them into a play using costumes, make-up, etc. (The best I've seen -- Robinson Crusoe and Marshall Dillon.)

--This idea worked in 8th and 9th grade. Discuss stereotypes such as super hero, nanny, old school marm, good guy sheriff, butler, etc. Tell the kids to write a paragraph using opposite characteristics. Good lead into a short story unit.

--This idea worked in 8th and 9th grade. The object is to tell two stories, one true and one completely false. Write down ahead of time which is the real story. Then see how many students can pick out the real story. The teacher should go first. Gets students over their initial fear. Also, can show connection between creating a story in mind or on paper.

--Divide the class (8th and 9th grade) into small groups (3, 4, 5 groups). (This follows a unit of editorial writing or writing a newspaper.) Give each group one long ditto. After one week each group will present their one-page newspaper. (Stories can be from around school to outside of school depending on how clever kids are.) Staple the four or five pages and sell if good enough.

--If you *MUST* teach spelling: I have found most kids can pass a spelling test on a "list" of words, but can't spell the same words in a composition. Instead of a "list," take the words you feel need work (from a prescribed text or from student compositions) and write an interesting paragraph. On "test day" dictate the entire paragraph. Students are exposed to the word in proper context as well as properly structured sentences and punctuation.

--After you have discussed or written papers on acute observation or objective reporting, arrange with someone (a student, teacher, or stranger) to walk into your room and cause a "scene" of some kind -- an argument, giving you orders, bawling you out -- the more believable the better. Then, with no discussion, ask them to write *exactly* what happened. As they compare results, they usually see that it is almost impossible to be truly objective. A good discussion usually results about *why* individuals distorted facts in *particular* ways.

--Study dialect differences (including slang) by collecting the comic strips Pogo and Li'l Abner (southern), Doonesbury (youth counter-culture), and Wee Pals (Black, Jewish and others).

--Spell-a-Poem(for reluctant poetry writers). Write your own first name -- or any word -- vertically. Make up a word or sentence that begins with each letter and is related to the subject. Example:

Running off the rooftops,
Annointing the night.
Inside it's warm and dry.
Nearly home.

--In studying mythologies, groups made up their own set of modern gods and goddesses and presented them to the class.

--Each student took a paragraph or section from a story and thought about it -- then told something it brought to his mind.

--In studying ancient literature we studied hieroglyphics. Each student made up his own message for posterity, marked it into clay, and baked it.

--We made shoebox(inverted) floats -- each symbolizing a story or poem we liked. Students enjoyed guessing which story we meant.

--We took turns getting up in fron of the room and saying, "I like ____," "I do ____," etc. Each student gave clues until someone guessed who he was(from class readings). Then that person took his turn giving the clues.

--We read many short, easy-to-read plays (the librarian gave us stacks of Drama magazine). Then everyone chose to be a writer, actor, director, or producer. Writers wrote surprisingly good little one act plays. Directors directed actors and producers functioned. It was a great success.

--Kleg Mikler: A Grammar Substitution Game.

1. Divide into two groups. Both groups can plan what they will do at the same time, then question and answer each other.
2. Each group thinks up a few sentences each of which contain one or two nouns, a verb and at least one modifier.
3. Then made-up non-words should replace the words they substitute.
4. Then figure out and write down three sentences using your substitute words. Use each substitute word at least twice within the three sentences. Use ordinary English for everything except the words you invented. The ordinary words should give clues to the meaning of the made-up words. Example:

The students study the worn yellow book.
substitute: prage stropn kleg mikler

1. The students prage the kleg mikler today.
2. Kleg Mikler are stropn by use.
3. The stropn kleg miklers were praged last year.

--To Urge Creativity. Students select pictures from magazines: 2 animals, 2 of people, 2 of places, 2 of anything with no idea of why they are selecting them. Then they are to make a story using these pictures in some way. Any way they can make them fit somewhat realistically is alright. They are forced to make unrelated pictures fit together in some imaginative way.

--Computer Sheet. To get students to think about and write about characters and characterization. On ditto, make a list of 20 things that someone might do. Put a $ next to things costing money, a * next to things that are done alone, an N next to things done just recently, a P next to things that are done alone, etc. , making up various categories. Give sheet to students and discuss computer print-outs. Using this data, have students describe the character.

--Transparency Show. Students can make their own transparency shows using a theme, to portray characters, create a mood for the classroom. By using clear contact paper, pictures from magazines, and background music, they may create their own productions. To make transparencies:

1. Use clay-based magazines (Look, Life, etc.).
2. Cut a piece of clear contact paper to fit picture.
3. Peel contact off and place sticky side on front of picture.
4. Use a single-edged razor blade to rub the contact on picture (get out all bubbles).
5. Soak in warm soapy water until backing peels off easily.
6. Spray sticky side with hairspray and let dry.

--Library Research. To get my freshamn students into the library and using it right away, I give them a type of scavenger hunt. Either the librarian or myself explains the various places to find materials: books, periodicals, information files, map files, reference area, A-V materials. I then give them a list of 15-20 subjects to find something out about. They are short subjects which require using all types of materials. They get into small groups of 3 or 4 and have one week to find answers, and tell the location and material used. Each group has the same list of questions. The top 3 groups get some type of reward which fits the class -- they may suggest reasonable rewards themselves before starting the project. Thus, they have a reason for using all types of materials and will learn how to find them much quicker.

--Picture Books. I often have students in a class which may require more reading than some of them can possibly do. To make up for this, I have these students make picture books for the elementary. They use a small Instamatic and take pictures of anything they wish, keeping in mind a certain theme or idea so they can make a story to go with it. The boys make wooden covers with designs burned in during shop class. When they have several rolls of film used, they bring the pictures in, decide on their order, and then write their story underneath the pictures. The words must be correctly spelled and sentences make sense before they can be added to the picture.

--Writing a Paper. Even low-level readers grasp this form and can produce a paper for any class. It takes only a few minutes to explain on an individual level.

I. Introduction
    A. Create interest
    B. State topic
    C. State purpose
    D. State points you will use to develop your purpose (idea)
        1.
        2.
        3.
II. Point 1
    A. Examples to prove your purpose
    B. "
III. Point 2
    A. Examples to prove your purpose
    B. "
IV. Point 3
    A. Examples to prove your purpose
    B. "
V. Conclusion
    A. Bring back topic to reader
    B. Re-emphasize your purpose
    C. Use clincher-phrase and sum-up by giving your opinion of information used

--Add-a-Letter Word Game. Put on dittos or on board.

Start with the letter _____ (give letter)
Add a letter to make a word meaning _____
Add a letter to make a word meaning _____
Add a letter to make a word meaning _____
Add a letter to make a word meaning _____
Example:
Start with _____ s
Thus _____ so
Male child _____ son
Part of face _____ nose
Loop in a rope _____ noose

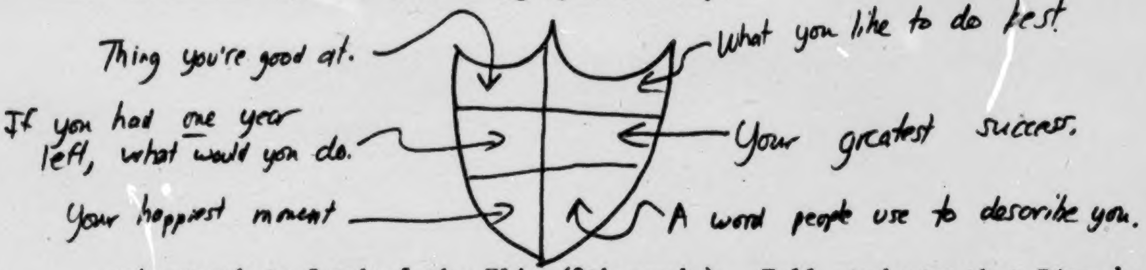
--Scrambled Sentences.

1. Students work hard and never tire of doing this game.
2. It gives them a good sense of how words function within a sentence according to meaning.

--Newspaper Clippings. Have file of folders on subjects. This takes a long time to gather, but is worthwhile in creating reading interest, writing of reports, discussions, etc.

1. I label each folder by File 1 etc.
2. I sort articles by such titles as: What do you Think?, Read a Book(reviews), Women's Lib, Sports, Girl Stuff, World Travel, Entertainment, Take a Michigan Vacation, Secrets from Washington, etc.

--Classroom Decoration; Symbolism; Inter-personal. . . . Have students make their own coat-of-arms using symbols only:



--Approach to Lord of the Flies (9th grade). Tell students that Piggy's glasses, Simon, the beast (there is one!), the Lord of the Flies, the fire etc., are all symbols. It's up to them by the end of the unit, to figure out what the symbols represent. Makes for lively discussion and creative thought and careful reading -- great challenge!

--New Approach to Language. Have students develop their own sound-symbol system, number system, grammar system. Be creative, trying to leave out inconsistencies that occur in other languages they know, i.e. spelling, pronunciation, etc. Have students publish their own book in this language.

--Creative Writing/Approach to Literature Exercise. Pass four sheets of paper to each student: character, conflict, point of view, setting. Each student should "create" the required information. The information can be completely unconnected. Collect all papers. Pass one of each out at random to all students. Have students write a story to satisfy all four requirements.

--Small Group Consensus Exercise. Create a situation or problem which as to be resolved by the group ranking the importance of 10-15 items. No compromise tactics permitted. The students rank the items individually and then try to come up with a group ranking that all can, at least in part, agree with.

--Shotgun writing in class with lights out -- students write words, phrases, or sentences, whichever comes to them. Follow up with same conditions except music playing loud and soft. Look for ideas to stimulate ideas for paragraphs.

--Groups of 3-4 students present sections of Fabien's Communication: The Transfer of Meaning. The students must use at least two methods of communicating during their presentation -- in addition to speaking. Videotape the presentations and play each for discussion of effectiveness. This project gets us into communication theory.

--For definition of abstract ideas, have students interview personnel directors in their business community to discuss such terms as dependability, accuracy, promptness etc. The idea is to encourage the students to accept abstract ideas only with specific examples. What does a dependable person do in "X" company.

--Use communication games designed to foster friendship. These games are described in a book, Communication Games. The objective is to get the students talking to each other and to create a good atmosphere. This is important at the community college level because students aren't particularly close.

--Have students develop the theme of the many faces of love. They could make films, a collage, collections of articles and poems etc. The only restraint is that they cannot do the boy/girl affection face of love. This project encourages students to look at a common term from many perspectives. It goes along well with Fabien's idea about how we learn to experience our environment.

--Students use the reference book, Editorials on File to discuss tone and point of view. In the book a student will find several editorials on a subject from newspapers all around the country. This project also lends itself well to discussing abstract and concrete ideas in editorials.

--Words of Praise. Seat your students in a circle. Beginning at the head of the circle, instruct each student to say some word of praise to the one just behind him. Each word of praise, however, must begin with one letter of the alphabet -- the letter C, for example. The first student might say to the girl next to him, "You are a charming lady." She might say to the boy next to her, "You are a chivalrous gentleman." This continues on around the circle. Whenever anyone is unable to think of a word of praise, he is automatically out. If you want to make it a little less difficult, especially in large groups, allow your students to use the first three letters of the alphabet in order. That is, the first person uses the letter A, the next the letter B, the third the letter C.

--Car-avan. This game is a fun game for all students interested in automobiles. List the statements given here and see how many of your students can supply the word to which each statement refers. You will inform your students that each word begins with c-a-r.

1. A kind of candy. (caramel)
2. To cut or slice. (carve)
3. A rug. (carpet)
4. A vegetable. (carrot)
5. A bird. (cardinal)
6. A Christmas song. (carol)
7. A fish. (carp)
8. A product of coal. (carbon)
9. A beautiful flower. (carnation)
10. A load of freight. (cargo)

--What is on a Penny? Supply each of your students with a Lincoln head penny, pencil and paper, plus the following list. See how many can find on a penny -- within a given length of time -- the information called for by the list. Answers are supplied in parentheses.

1. An oriental fruit. (Date)
2. The name of a country. (America)

3. The top of a hill. (Brow)
4. A large body of water. (C -- sea)
5. A beverage. (T -- tea)
6. A rabbit. (Hare -- hair)
7. A messenger. (One sent -- one cent)
8. What Patrick Henry preferred. (Liberty)
9. Flowers. (Tulips -- two lips)
10. A part of corn. (Ear)
11. A part of a bird. (Feathers)
12. The result of a wedding. (Tie)
13. The ego. (Eye -- I)
14. A portion of a river. (Mouth)
15. A sacred place. (Temple)
16. A sharp object found on barley. (Beard)
17. An application of paint. (Coat)
18. A victorious word. (Won -- one)
19. The aroma of perfume. (Cent -- scent)
20. A statement of faith. (In God we trust)

For adults, this exercise was used to show a play on words and meanings.

--What is my Future? Divide your students into two sides. Seat them in two rows facing each other. Give each student a slip of paper and a pencil, and instruct him to write a twenty-five word prophecy of what is going to happen to someone in the opposite line. Then have those in one line pass their slips of paper around so that each one has a different one and does not know what is on it. He is not to read it until his turn comes. Have the first student in one line ask the one opposite him, "What's my future?" That one reads what is on the slip of paper he holds. After he has read it and everyone has had a good laugh, he then asks, "And what is my future?" Then the one opposite him reads what is on his slip of paper. This continues on down the line until each member has been questioned and has a chance to read his slip of paper. This game is especially good when used before various holiday vacations or before school is dismissed in the summer.

--States with Indian Names. The American Indian left a wealth of which the people of America are sometimes unaware. Many of our states, not to mention hundreds of cities, received their names from the Indian. Listed below are a group of states including Alaska, which have Indian names. Beside each state is the meaning of that name. Mimeograph each of these states in numerical order; then in mixed-up alphabetical order, list the meanings of the states. See how many of your students can properly identify state and meaning. The game will have an added value that after you have read the correct answers your students will be reminded of some of the rich meaning left by the Indian for our heritage and many will want to do "follow-up" research or reports on what else the American Indian left us.

1. Alaska (The great land)
2. Alabama (Here we rest)
3. Arkansas (Go on the smoky water)

4. Connecticut (Long river)
5. Dakota (Friendly)
6. Idaho (Gem of the mountain)
7. Illinois (The turn)
8. Iowa (Drowsy ones)
9. Kansas (Smoky water)
10. Kentucky (At the head of the river)
11. Massachusetts (The place of great trees)
12. Missouri (Great muddy river)
13. Michigan (Fish weir)
14. Minnesota (Whitish water)
15. Mississippi (Great river or father of waters)
16. Nebraska (Shallow waters)
17. Ohio (Beautiful river)
18. Oklahoma (Red people or beautiful land)
19. Tennessee (River of the great bend)
20. Texas (Friendly)
21. Wisconsin (Wild rushing river)
22. Wyoming (Broad plain)

--Proverbs. Below are a few proverbs which can be used in a number of ways. They are most successful when used as a pantomime assignment.

1. Don't cry over spilled milk.
2. Too many cooks spoil the soup.
3. Absence makes the heart grow fonder.
4. Out of sight is out of mind.
5. The early bird catches the worm.
6. A rolling stone gathers no moss.
7. A penny saved is a penny earned.
8. Actions speak louder than words.
9. Haste makes waste.
10. Every cloud has a silver lining.
11. Birds of a feather flock together.
12. Beauty is only skin deep.
13. Beggars can't be choosers.
14. Water never boils while you watch it.
15. A new broom sweeps clean.
16. Make hay while the sun shines.
17. You can't teach an old dog new tricks.
18. A bird in the hand is worth two in the bush.
19. Don't count your chickens before they're hatched.
20. Don't cross a bridge until you come to it.
21. A stitch in time saves nine.
22. Don't put off until tomorrow what you can do today.
23. It takes two to make a quarrel, but only one to start it.
24. A miss is as good as a mile.
25. Time and tide wait for no man.
26. Nothing ventured, nothing gained.
27. If wishes were horses, beggars would ride.
28. Necessity is the mother of invention.

29. Where there is a will, there is a way.
30. A barking dog never bites.

--Do you Know These Misses? This is a game to challenge students to see how many "misses" they can identify.

1. What Miss carried the Gospel around the world? (Missionary)
2. What Miss is made up of various, possibly unrelated items? (Miscellaneous)
3. What Miss is dishonest? (Misappropriate)
4. What Miss gives you the wrong instructions? (Misdirect)
5. What Miss often gets into trouble? (Mischief)
6. What Miss is a poor business woman? (Mismanagement)
7. What Miss never seems to find her proper place in life? (Misfit)
8. What Miss is always doing the wrong thing? (Mistake)
9. What Miss brings trouble and disappointment? (Misfortune)
10. What Miss is often found in carelessly edited newspapers? (Misprint)
11. What Miss often misunderstand the meaning of what you say? (Misconstrue)
12. What Miss is brought before the judge? (Misdemeanor)
13. What Miss is disobedient? (Misbehave)
14. What Miss do a young lad and lassie make good use of at Christmastime? (Mistletoe)
15. What Miss is not a miss? (Mister)

--Resume. Many adult students have courses and job experiences in their background that are transferable to their transcript as credits. During the first few days of class attendance, students are asked to write a resume of their life including any hobbies they might have, any jobs they've held, etc. from the time they left school until the present time. Students receive credit for an English composition and the counselor evaluates the written work and gives out credits. Some adults have received anywhere from three to twenty credits. This one piece of written work makes for a great many joyful adults.

--Library. How to use the microfilm machine:

1. Students born in Jackson, look up birth announcement in Jackson Citizen Patriot.
2. Newspaper headline on your birthdate.
3. Other interesting information on same microfilm (movies, advertisements, etc.).

--Poetry. What animal are you? (Read Delmore Schwarz's "The Heavy Bear" and Donald Hall's "Summer in the Stomach.")

(a) Write about yourself as the creature you think you most resemble. (May be a poem or an essay.)
(b) Include a likeness of the creature. (Photo, drawing, soap sculpture, papier mache, etc.)

--Novel. A Clockwork Orange: write a journal entry in "nadsat" or make up your own language.

--Poetry. Cf. Rod McKuen's "Thoughts on Capital Punishment" and William Stafford's "Traveling Through the Dark." Discuss overt didacticism, hokey sentimentality, vs. powerful "pure" image and effectiveness of implicit message.

--Expository Writing. Analogy: write about students who correspond to comic strip characters, e.g. Charlie Brown, Lucy, Zonker, B.D., the Miss Peach characters.

--Expository Writing. For unit on apathy: say "hi" to five students whom you do not know. Write observations, reactions in journal. Save entry for reference (possible future paper on student apathy).

--For Using a Thesaurus. 1001 Ways to Do Vocabulary book has exercise on foreign words. The definition and country is provided and the students find the word. They use the thesaurus to open up lists of synonyms -- then go to dictionary to ascertain foreign origin.

--To Average Grades. The kids do their own averaging on a form we devise together. We discuss weighting certain assignments and they do the math. It alleviates any misunderstanding about how the grade was "discovered."

--For Vocabulary. Each student every 2-3 weeks selects 5 words he wants to teach to the class and brings them to their attention any way he wishes -- i.e. quizzes, posters, poems, mobile, etc. One boy brought a guitar and sang his words.

--To help kids get into helping each other proofread their writing, make a form and make proofreading as an assignment.

1. What is your initial reaction to this paper? (Keep comments constructive and positive.)
2. What were the parts of the paper you liked most and why?
3. If you were asked by the writer for suggestions to improve the paper, what would you say?
   Content --
   Form --

--Who Are You? (used with 11th and 12th college-bound) Each student has a blank sheet of paper. You ask, "Who are you?" and tell them to put their answer on the top line. Then ask, "Who are you really -- way down deep inside?" Repeat this a third time, allowing them time to write after each question. Then tell them to explain on another sheet what their responses reveal about themselves.

--Pre-Test Review in a Mythology Class. (11th and 12th college-bound) Two teams. Student from one team defines or describes a mythological character and selects person from other team to supply (and spell if desired) name of character. If student selected is incorrect, asker and his team receive a point. If student replies correctly, he and his team receive a point. Each student asks and is asked a question before anyone may ask or be asked a second time.

--Pre-Test Review for Romeo and Juliet. (9th grade college-bound) Two teams. First student reads passage from play; selects member of other team to supply person speaking and person spoken to. Play for individual and team points.

--Poetry Notebook.

I. Composition -- students write poems
II. Appreciation -- students read and copy poems they like
III. Interpretation -- oral interpretation
IV. Illustration -- pictures used to illustrate poem

Three dimensional cover illustrates student's personality.

--Reluctant talkers are involved by holding five-minute buzz sessions. Directions: Count 1-2-3 for each student. Small groups of three work together to solve a problem. Example:
How to get telephone from long-winded parent?
How to pass a course when teacher is difficult?

--Brainstorming Sessions. For 5 minutes before or after the bell. List on chalkboard words 1-5. Ask class to give three meanings. Permission to confer with peers. Examples: nursery, cop, clean, ice, monkey, pot. Seems to encourage promptness to class. Orderliness maintained before dismissal.

--English Literature becomes exciting when thematic human experiences are used and literary selections are grouped in categories. Examples: hero worship, man and nature, search for truth and justice.

--Sight and Sound Shower. Using an idea, create a dialogue with a classmate. Use pantomime or improvisation. Demonstrate for class. Later, add record to create mood or reinforce idea.

--First Compositions. Select three persons whom you wish to talk with or meet. Talk about anything. Last three minutes select a writer and record ideas to share. Second session (next day), list on chalkboard topics from all groups. Share excerpts with group. Follow-up session -- volounteers to code areas which need improvement.

--Trace folk blues (Mississippi Delta) to city blues (Chicago) to Rock n' Roll (Chuck Berry, Beatles, Rolling Stones) to where are we now as a reflection of folk and popular culture. Warning! Don't play stereo too loud for 65-year-old principals.

--Low track 9th graders love to read plays. Just about any subject will do, not necessary to act out, but can take it from there.

--Comic book super heroes are a springboard to story-telling. Student can assume any mode he wishes, tell his story (lightly based on comic hero) any way he wishes, keeping in mind (as all good story tellers know) that whatever he tells is the truth.

--Create own folk tale by passing story around class -- good as illustration device -- easy to get out of hand, but funny as hell when it does.

--Soft Rock -- Donovan, Joni Mitchell, Joan Baez, Judy Collins, Tom Rush, Paul MacCartney, John Lennon, etc., etc., etc. -- as a stepping stone into poetry -- can stand on its own as well.

--One of the best projects a student ever did for me was a game centered around Monopoly but based on Science Fiction stories. In order to play the game, the students must have read the stories for the details and directions.

--Improvisations have always worked better for me if I first create a situation that the students are confronted with daily or at home. Examples:
Father's mad because you put too many miles on the car.
Girlfriend breaks date so you ask someone else and discover first girl had another date.

--Have students pretend to be the author of the book they've read and be interviewed on questions about why they wrote the book.

--Explain basis of an image to class (as "compares what you see with something you imagine it looks like -- viz. metaphor, simile, etc."). Give plenty of examples (raid Imagist poetry movement).

1. Have them each write three images.
2. Mimeo and distribute to them and have them write a story, essay, description etc. which contains one of the images.

(You could show how writers of prose use images, as the wafer-sun in Red Badge of Courage.)

--Mount pictures on construction paper with a line or question you write which starts student writing. Example: Picture of boy and girl close; you write in margin,"What's happening here? -- write what you imagine their dialogue to be."

--Send to networks, local news shows, ad agencies, etc. for any 16 mm. scraps they have. Splice together in random fashion and have students write their reactions. (It'll be incredible. Commercially-made stuff is infinitely more interesting to them than "educational" film.)

--On blue cards list 100 short story titles. On red cards list 100 first lines to short stories. On yellow cards list 100 last lines to stories. Have them draw one of each category, and make a short story with the given titles, first and last lines. (Use actual short story parts.)

--Ask each student for five possible writing topics and type on ditto and have students keep copy in folder for which they're "stuck." Example: a day in the life of a pencil.

--Assign students a number to keep papers anonymous. Then pass around so everyone in class comments on everyone's paper.

--Gather all kinds of material about your life -- things which indicate who and what you are, e.g. photos, mementos, souvenirs, magazine pictures, etc. Make a collage about "This Is Me." Hang them around the room. Have students guess which one belongs to whom.

--For Creative Writing. Make a "Happiness Is" album gathering pictures of your family, friends, pets, and events. Use ancient and recent pictures. Write quips under each picture.

--Take a walking tour of the city, village, school yard, etc. Write a tour guide to the city, village, etc. as if you're a travel agent trying to lure people to the area.

--To teach about symbols and communication, students take poster board, scraps of material, yarn, colored paper, bits of metal, etc. and make abstractions. After 2-3 class periods, gather them in and have members of the class find meaning in them. Then the artist tells what he thought he was trying to do.

--After studying British Literature, a group of students may wish to make a "Johnny Carson" show about British authors, poets, and dramatists. Students can be very creative in making advertisements, finding appropriate music, and writing dialogue for the characters. Either videotape or record the show,

--Composition Assignment. (11th and 12the grades) Write a story using different points of view. Example: a crime seen through the eyes of --

A. Police
B. Victim
C. Criminal
D. Witness

--Have students write dialogue for a film with no sound in creative writing class (11th and 12the grades).

--Vocational English Class. Have the teacher or another student take the part of a job interviewer. Let each student in the class "apply" for a job. Videotape these.

--Expository Writing. Ask students to explain how to do a simple task. Drawing a diagram on the board, for example. Let a student attempt to follow directions from another's paper.

--Expository Writing. Set up class "newspaper" interviews. Two students will interview each other in turn, and then write a news profile on the individual.

--A take-off on "This Is Your Life." An episode specializing in a character from a story.

--Sell-a-Book-athon. In Professor Harry Hill style, the student attempts to sell his probuct, a book, to the populace.

--Magazine Mania. Bring in fifty different magazines of all different types and have students play musical magazines, then relating the most interesting articles.

--Have students answer ads in the neswpaper -- either employment or want-ad.

--Students wrote their own Indian myths, illustrated them, and then read them to grade-school children.

--Have groups of 3-4 write 30 minute scripts. They can use any type of format: commercials, interviews, etc.). Tape them and play them back to class.

--Twelve Angry Men. Assign parts and act out. It was originally for TV, thus it can be done in one class period(10th grade).

--Character Sketches. Pick favorite comic strip, follow one character for a week, cutting out strip, then write characterization sketch using strip to back you up(9th and 10th grades).

--Poetry Writing. Listen to protest songs, then discuss. Have kids in groups write own protest poetry, ditto off and share with class.

--Break students into 2-3 groups. Have one student in each group start a story. After a given time-limit, pass it on to the next student and so on. At the end, have one person from each group read the story aloud.

--Research Papers(11th and 12th grades). Rather than the traditional form, write the papers in first person -- I, the Alcoholic
I, the Divorcee
Kids research from actual sources or from written essays. Usually they really get into it.

--Speeches -- How To Do It? Have students demonstrate some activity, process, etc. Some amazing results.

--Communication Game. Have scraps of paper with objects, one student at board with back turned and slip of paper. He must give directions to person at board with no clues. Class tries to guess what person at board is drawing along with person at board. Students soon learn the problem of not getting immediate feedback during directions.

--Write dialogues with characters from readings. Do some orally.

--Compose ballads on the board with class. Start from scratch. Students pick topic. Teacher does first few lines and students jump in.

--Role play a news broadcast -- gives insight into timing problems in rehearsing and work in writing.

--A set of wooden one-inch letters of the alphabet(double vowels, consonants, etc.). Students work in groups of two and play word games like scrabble and cross-word etc.

--When doing a novel, have students vote on and select their own book -- even if the teacher feels it's not "academic" enough. Students will usually read it.

--Use and play music in your classes as much as possible. Have students bring their own favorite records or albums. It makes them excited (interested?) in coming to class -- relaxes them.

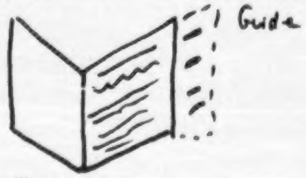
--Have students keep a journal of feelings. Do not expect sophisticated entries, but just those that express feelings that they have at a certain moment in their lives.

--At the beginning of the year, pass out interest inventories to the kids. After the kids have filled them out, *look* at them. Construct the curriculum for them -- even if some texts and materials are required, direct the discussions and activities to the students' interests. Example: *Lord of the Flies*. While I was giving students time to read in class, a small group of boys were "goofing around" in the corner. I went over, listened to their conversation -- about dope-smoking -- and asked them who would most likely smoke -- Jack or Ralph? Why? GREAT DISCUSSION!

--*Motivation for Reading*. Make up puzzles for the students to solve -- but the solutions only coming from a particular thing you want them to read. Crossword puzzles are loved by the kids if the solutions aren't all difficult.

--*For the Slow Reader*. Although the students may hate to read, they love to talk. *Scope* provides unended mystery stories to complete. Have the class as a whole or in groups finish the play, assign parts and tape them -- sound effects, etc. They'll want to listen to them a million times. You can type the script out and have them follow their own creations in print!

--*For Slow Readers*. If you have time, make up a reading guide for the particular piece of literature the student is reading. Have statements, questions, ideas, etc. for each page read. Line guide up beside the book page so your statement matches up with the particular paragraph or line it refers to:



--*Introduction to Drama*.

A. Pantomime: Type out various situations on individual cards. Pass out cards to students -- have them think about how to pantomime them out and have each student perform them the following day. (The class guessing the situation -- but not like charades.)

B. Improvisations: At the beginning of class, stage an improvisation with you and another person acting in front of class (class unaware it's not real situation). Discuss effects. Then have kids in groups or individually improvise.

Play writing: Group kids (5 or so), have them assign a writer, director, producer, actors, etc. -- make up own short play or skit. Act out in front of class.

--Improvisations. Collect items, place in paper bags. Give bag to student(s). Let them have ten minutes to make up skit using all items. Put on for class.

--If kids are working individually, provide them with rewards when they have accomplished something -- or have been working hard. Example: 15 minutes for chess, puzzles, free reading, painting, scrabble, etc.

--Thematic Units. Pick theme (better yet have students pick theme). Make boxes of artifacts related to the themes with writing ideas, reading ideas, thinking ideas -- any activities related to or extended from the themes.

--When teaching kids to write -- have them "correct" -- respond to each others' writing in small groups. Make sure kids understand they aren't being graded or judged by the others. Usually, kids are more motivated to do a good job.

--I made a film on alienation with recordings of records and poems to go along with it. Before letting the kids hear my production, I let them view the film without sound. They were to respond, making suggestions as to the sounds they would put with the film -- songs, poems, stories, dialogue, etc.

--Sir Patrick Spens. After reading "Sir Patrick Spens," an old Scottish ballad, I had my students write a letter pretending they were the king and telling why they thought Sir Patrick had to make the journey that brought his death. The kids used paper sacks or coffee or tea to make their paper look old. They burned the edges or tore them, made old seals or wound them on fancy sticks. They looked great but the content was as good. Using their text, they used Old English words and language appropriate to the times. They were excited about this.

--Symbols. In studying communication we learned about signs and symbols. I had my students make a symbol or sign to replace a word or words now used as a sign. They did this on squares of black or white construction paper and it made an interesting bulletin board.

--Poetry. Have the first person in each row write down a sentence or line of poetry. It is then handed back to the next person who adds a line and so forth until the last person in the row, who reads it. It should be explained that it must make sense but should rhyme. It also helps with vocabulary.

--Stories. The kids in junior high still love ghost stories. Have one student start a ghost or mystery story and continue around the room until everyone has added to it. Of course the last person has to finish it or the teacher could.

--*Poetry*. I combine an ecology and poetry unit together by using the lyrics and recordings of many of the popular songs on the charts. There are many songs the teacher can bring in but better yet, get the kids excited about playing records and begin to listen to the lyrics of their own and begin bringing them in.

--*Writing*. One idea that is fun is to pick a song, the tune of which everyone knows and have the class write a song of hope or protest. We used "You are my Sunshine" and one verse I made up and one the kids made up. This could be done in groups and then presented and sung.

--*Novels*. When my seventh graders read *Surftwater* I had them write a letter from one of the characters (most of them chose "Ma") to a relative or friend discussing some of the events that were happening in the book. In this way I knew whether or not they were reading and understanding.

--*For Composition*: *Profile of a Class*.(from *Scope* magazine) Each student surveys the class on important personal information or current issues and brings the results back. The questions provide leads to me for topics for discussion and finally writing.

--*Grading* -- in a writing class where all work in class is graded. Every five weeks students prepare a cover sheet on the work done in the class. The teacher provides the master sheet. Students fill in individual grades in appropriate blanks. A grade chart is provided and students can figure out their own grades progressively without waiting until each card marking period.

--*Use of Book of Quotations*. Students are asked to pick a quotation and write a composition the quotation suggests. This is backing into the procedure of having students use quotations to emphasize or substantiate their own writing.

--*Vocabulary*. Use of the thesaurus and dictionary. Give students *definitions* of words which have come into the English language from other languages. Students are to fill in the well known word. This gives students the need to look up several words of similar meaning and makes them aware of etymological descriptions in the dictionary.

--Cut political cartoons from *Time* and other magazines; base writing assignments on implications in them.

--Buy *12,000 Students and Their English Teachers*. Source of ideas and plans from CEEB (College Entrance Examination Board), Princeton, N.J.

--Play Stan Freburg record -- "Stan Freburg Presents the United States of America" -- (Capitol Records) -- excellent satire on American history and letters.

--Works of Richard Armour can lighten the job of teaching the heavy classics, especially *English Lit Relit* and *Twisted Tales from Shakespeare*.

--Use short films from Pyramid Films, especially Why Man Creates and The Searching Eye for writing and discussion.

--Write Advanced Placement Program, CEEB, Princeton, N.J. for back copies of exams -- source of good essay material.

--Hang mobiles up all over the room. If the students are turned off by what's going on, they can stare at those.

--Buzza/Cardozo prints, Sensitivity Cards and Posters are great stuff for bulletin boards and writing starters.

--Take advantage of theater discounts offered by the Fisher Theater in Detroit. Write for details and check into similar plans offered by local theaters.

--Send students to shopping mall. Have them sit at fountain for ten minutes and record impressions for writing starters.

--Did you know that the St. Patrick's Day blizzard of '73 was really a storm of jealousy between Artemis and Athena? My students enjoyed writing and sharing their own myths after we inductively determined the patterns of mythology during our ten week Classical Mythology mini-course.

--Why not give your students of mythology an opportunity for revenge after struggling through names like Neoptolemus (Achilles' son)? Ask students to create a composite hero or heroine, selecting his characteristics or attributes from Greek or Trojan mortal heroes of the Trojan War, identifying the contributors, i.e., "Paris' eye for beauty," and naming the hero. One response -- Jack!

--General level science fiction students can be creative, especially when they're inspired by Ray Bradbury's Martian Chronicles. Throughout our study of the book, the students had options to write news reports, editorials, interviews, advertisements, or to illustrate events through drawings or collages -- all from the Martian point of view. The result: a television news documentary or a Martian magazine!

--General level students respond to writing their own short science fiction stories if the class as a group establishes characters and conflicts. After the students worked in pairs "ending" the story, the results were typed, illustrated and mounted on the bulletin board. The result -- pride in a significant accomplishment.

--Students of Black Lit (or as in my case, Literature of Social Criticism) can respond intellectually, emotionally, and creatively to Elizabeth Eckford, one of the "Little Rock Nine," Arkansas, 1957, or to Martin Luther King if they assume a role for letter writing and are answered by another role-playing classmate.

--Ralph, Piggy, and Jack of Lord of the Flies are figures in very dramatic conflicts that students can readily recreate in the classroom. Students can prepare value questions that go beyond that narrative of the book for the role-playing volounteers (and they do exist!) for this or any novel. The result -- electricity in the classroom.

--Microfilm Assignment. Have students find microfilm of the newspaper published on the day they were born. Write paper explaining what happened that day. Alternate: have students find lesser news items from microfilm of paper issued on day World War II ended, JFK was assasinated, or D-Day, etc.

--Writing from Original Research. Have a group of 5-7 students devise a short questionnaire on a topic of current interest. Station them at various places on campus to collect 10-20 replies. Have students prepare graphs to accompany their commentary on student response.

--American Heritage Paper. Choose any copy of the American Heritage magazine, find a quiet place to read, read an article that appeals to you, and paraphrase it.

--Making a Magazine. Have students collect cartoons, poems, pictures, graph showing atudent attitude on a subject,a professionally written essay and the student's original essay on a topic of current concern. Make this into a "magazine" complete with table of contents, advertisements, etc.

--Idea Box. Mount pictures, cartoon, advertisements, etc. on poster board along with suggestions for composition. Have students choose cards from the idea box and write papers in class.

--Personal Collage Illustrating Theme. Ask students to illustrate a personal essay with a collage. A picture of the student and items he specifically mentioned in the paper are the only items allowed on the collage.

--Free Writing from Ink Blot Tests. Put a few drops of ink (washable) on each student's paper. Let him make the ink blot and then write what he saw. Have students share papers.

--Behavior Modification Project. Early in the year ask students to choose a goal for themselves: keep room orderly at home, get along better with family, lose weight, clear up complexion, improve piano playing, earn money for summer vacations, play chess, etc. During semester, have students work on their project, read articles and books, and report periodically on progress.

--Erma Bombeck. Bring in copies of Mrs. Bombeck's columns to illustrate how specific details liven up an essay. If possible, rewrite the column omitting the specific examples. This illustrates the value of using specific details.

--Mini-Research. Research the etymology of a word to determine whether the meaning of the word has changed over the years. (Sample words: villain, sabotage, escape, bonfire, silly, bachelor, hospital, parasol, rival, crime, plan, hustle.) Be sure your library includes the OED and books of word origins.

--Journal Assignment. Write about something that has impressed you -- or interested you -- recently. Tell of a personal incident, a movie, a book, a conversation, an idea you had, an impression, or a series of impressions.

--Research Assignment from Movie Reviews. After discussing the types of criticism or points of view from which movies may be discussed, have groups find all available reviews on a movie the group has seen in common. Have students base their written work on this research; include a bibliography.

--Self-Image Propaganda Paper. Ask students to write papers in which they tell three things about themselves that they are proud of.

--The Use of Dialogue. Ask groups of 2-4 to devise stories using quotations from these suggestions:

1. Policeman telling speeder that he's getting a ticket.
2. A 17-year-old trying to get into an R-rated movie.
3. Boy telling girlfriend to lose weight.
4. Irate customer returning purchase.

--To involve everybody in reviewing for a big test or final exam, try playing "Hollywood Squares." This works especially well for classes dealing with a quantity of factual matter. I use it just before the semester final in my Mythology classes. This is the way it works:
A. Choose one student to act as scorekeeper at the blackboard. He will draw a large tic-tac-toe board. The teacher should act as MC so she can give the harder questions to the more capable students.
B. The teacher asks for nine volounteers to be the "stars." (The kids have a great time joking about being Paul Lynde, Charlie Weaver or Karen Valentine.) Arrange a group of desks for the celebrities: 3 rows of 3.
C. Select 2 students to be contestants (even poor students can be successful at this since all they have to do is agree or disagree with the celebrities). Have one take X's, the other O's. Flip a coin to see who starts. Object of the game is to line up X's or O's as in tic-tac-toe.
D. Play begins when the first contestant chooses a star. The MC then asks the star a question (multiple choice or short answer). The star has two options: he either gives a straight answer or bluffs if he doesn't know the answer. The contestant then either agrees or disagrees with the star. If he agrees and the star is right, he gets a mark in the corresponding box on the board. He also gets a mark if the star is wrong and he disagrees. If the contestant disagrees when the star is right, his opponent gets the mark.
E. Play continues until someone wins or it is a draw. The contestant must get the mark to win (game point) on his own, not by default. Also, in this version, there are no secret squares. The winner then becomes the defending champion and is challenged until he loses. Challenger goes first.
F. Questions for the game may either be made up by the students or taken off old tests.

--Any Speech or English teacher who teaches telephone courtesy will find the Michigan Bell Teletrainer a big help. I use it as the basis of a four-day unit in my Business English class, but it can also be used in junior high. Michigan Bell loans the Teletrainer telephones and teaching guides full of role-playing situations to schools free of charge. They also have an excellent movie entitled "How to Lose a Good Customer Without Even Trying." Anyone planning to use this should call well in advance to get it reserved. All calls should go to Mrs. Carol Green at the Grand Rapids office. Call 616-459-9813 (call collect). This gets the entire class involved. I have students improvise their own situations to make sure that everyone gets at least one chance on the telephone. After each call, we discuss what they did well and what they could have done better.

--Tired of teaching those trite, unimaginative short stories? Give your students the option of beginning with one or several lively opening sentences. These sentences should appeal to a variety of adolescent interests and experiences: football, love, arguments with parents, loneliness. Scholastic Book Services offers a master ditto called "Sentence Openers" designed to spark the imagination of students who can't think of anything to write about. The address is:

Scholastic Book Services
902 Sylvan Avenue
Englewood Cliffs, N.J. 07632

--The Cinquain is a form of poetry that can be used with students from elementary to high school. A cinquain is made up of five lines following a fixed pattern:
Line one: Select one word (a noun)
Line two: Write two adjectives that describe line one
Line three: Think of 3 "ing" verbs to describe line one
Line four: In 4 words, make a statement about line one
Line five: A synonym for line one
Examples:
People
Cold, unkind
Hurrying pushing, shoving
Never care about anything
Humans?

Voice
Quiet, loud
Whispering, talking, yelling
Different pitch and tone
Communicator

Then have them dittoed off.

--Another idea that can be used for creative writing or poetry comes from Kenneth Koch's book Wishes, Lies, and Dreams. Have the students write as many lines as possible beginning with the words "I wish. . . ."
Examples:
I wish I had a money-tree that grew twenty, fifty, and one hundred dollar bills.
I wish I could wipe away all tears cried in sorrow.

I wish I wouldn't get gutters when I bowl.
These can be dittoed off and/or used as a take-off point for a longer piece of writing. One possibility would be to have the student take any wish on his list and write a paragraph on how his life would change if it came true.

--Instant Poetry. Take sheets of art or wrapping paper and tape them all over the room. Put one-line titles (like "Loneliness is. . ." or "Why. . .") and have the students number off according to the number of titles, then break into small groups and go to their title. After about 5 or 10 seconds, they move to the next title until every student has written a comment under each station. Put their comments together for an instant poem on each title.

--Folder Collage. Each student is given a folder in which he or she keeps his or her classwork. The student is to decorate this folder in a way that makes it uniquely his own. They may use magazine or newspaper pictures, photographs, drawings, etc.

--Radio Drama. Have students break into small groups and write radio scripts of a story they have read (usually only a section will suffice). They are to provide music, sound effects, etc. When they have finished, they are to tape them; and later, present them to the class.

--Student Journals. Students are to keep journals in which they may write anything they wish. They are not graded on material or composition. These really help ingetting to know your students better. You can ask that students date their entries, but on a junior high level, they often forget.

--Slide Shows. Have slide presentations made by the students to illustrate a poem or story they like. These may be either contact prints from magazines or photo slides they have taken.

--Write a daily journal to encourage the habit of writing. I don't correct entries. The entries are feelings about something.

--A Story Starter Box. Give lead-off sentences from which children can develop stories.

--Write stories to musical records, giving interpretations to the records.

--Have a picture or slide file. Students can select a picture or slide to write about.

--Use tongue twisters to increase articulation for preparation for drama unit.

--Let the Ghosts Be your Guide. Objective:to increase verbal and non-verbal skills. It is a prerequisite for story writing and telling.
Procedure:

1. Students and teacher should sit in a circle.

2. Play the recording "Haunted House."
3. Solicit different responses.
4. Light several candles and darken the room.
    a. Begin by asking the students to build a short ghost story.
    b. As the story progresses around the circle, it should build to an exciting and surprising ending.
5. Have the students write or prepare a story for the next session.
6. Sit in circle with candles -- volounteers will read or tell several stories.

Very successful project.

--Shifting from the simple and familiar to the more complex and unfamiliar literary works. Example:

1. Before studying "The Rape of the Lock" begin with a simple TV cartoon program (Flintstones).
2. Compare the Flintstones' feud with cowboy and western TV feuds.
3. Ask the students for other examples (discuss and exchange humorous experiences concerning feuds without using the actual names of persons).
4. Then give the students a little history about Pope's inspiration for writing his mock epic.
5. Move into the work by using role playing, improvisation, and group discussions.

--Preparing the students for a unit on satire. Procedure:

1. Ask each student to write a humorous essay describing an actual situation in his school.
2. The essay should be written with the idea in mind that the situation should be charged.
3. Read several of the stories to the class.
4. Then move into the satire of Swift, etc.

--Building a character with descriptive words and phrases. The objective is to extend the students' verbal and non-verbal word power skills. This process was successful for my 10th graders. Procedure:

1. Ask each student to list several of their favorite TV personalities.
2. Ask the students to write 20 words or phrases describing the person's best points and lesser qualities.
3. The student may then be asked to do a word collage.
4. The collage may be used in a group activity. For example, the students may present their collage before several teams; the team winning the most point will be crowned "Stars for Today."

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English Teaching Workshop
Michigan State University
June 20 - July 25, 1973

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